

*The Magazine*  
**ANTIQUES**

**JANUARY**

1928

Price 50 Cents



PHILADELPHIA CHIPPENDALE CHAIR. ORIGINALLY BELONGED TO THE FAMILY OF ARTHUR MIDDLETON OF VIRGINIA, ONE OF THE SIGNERS OF THE DECLARATION OF INDEPENDENCE. ILLUSTRATED IN LOCKWOOD'S BOOK.

**ISRAEL SACK**

85 Charles Street

BOSTON, MASSACHUSETTS

SPECIALIST IN AMERICAN ANTIQUES

---

NEW YORK GALLERIES

383 Madison Avenue





## In the W. & J. Sloane Gallery of Antiques

Painted and gilt Armchairs of the Directoire Period covered with gold silk faille. Antique carved and gilt table, circa 1680, from Hardwicke House, Derbyshire. Careful searching has brought together in the W. & J. Sloane Antique Gallery fine pieces from America, England, and the Continent.

# W. & J. SLOANE

575 FIFTH AVENUE

NEW YORK CITY

TAPESTRIES	::	PICTURES	::	PRINTS	::	LIGHTING FIXTURES
ANTIQUE FURNITURE	::		::	CARPETS	::	RUGS



FIVE-AND-ONE-HALF-INCH VIRGINIA POTTERY PITCHER, FINELY GLAZED  
INSIDE AND OUT, MOTTLED BROWN, SALMON, AND GREEN

*"A Good Antique is a  
Good Investment"*

**Dorothy O. Schubart**

INCORPORATED

651 MAIN STREET  
NEW ROCHELLE  
NEW YORK

Telephone, NEW ROCHELLE 6692

*Genuine Two, Three  
and Four Pillar Dining Tables*



CAREFULLY chosen from the finest examples of 18th Century workmanship, Harrods range of Two, Three, and Four-Piece Dining Tables is the largest and most comprehensive in Great Britain. Buyers have the additional facility of securing these tables either in the rough, untouched state, or reconditioned as in the illustration.

**HARRODS**

HARRODS LTD

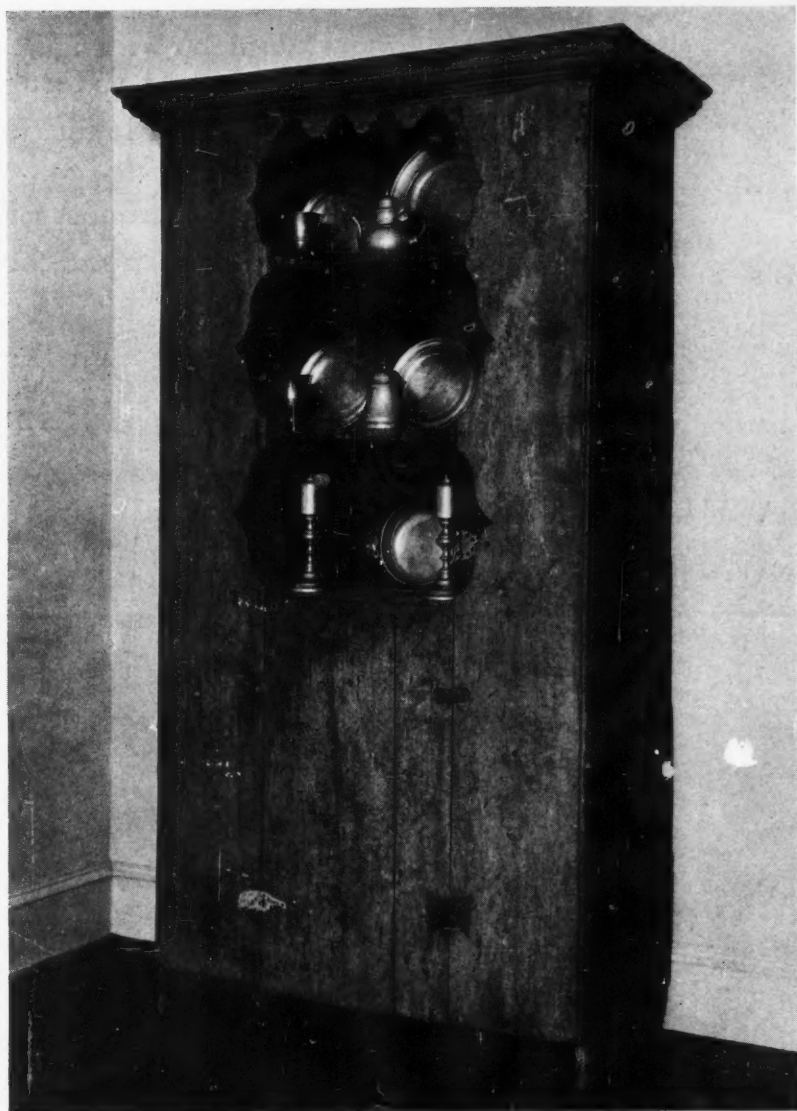
LONDON SW 1



# *Early American Furniture*

*from the Private Collection of*

LOUIS M. REAM, *Esq.*



## OAK AND CHESTNUT SCROLLED KITCHEN CUPBOARD

*from the Carriere House, near Marlboro, Conn.*

The pewter pieces shown are all by well known American makers,  
with good touch marks

*On view by appointment at the home of the owner*

THOMPSON, CONNECTICUT

TELEPHONE PUTNAM 819



**THE TREASURE HOUSE**  
77 Newbury Street BOSTON, MASS.  
Telephone, KENMORE 0779



Showing an Italian grouping in  
THE TREASURE HOUSE:

Very beautiful old seventeenth century Tapestry with figures and border, about 8 feet by 10 feet . . . \$2000

Italian Comode in walnut, four drawers . . . . . \$225

Terra cotta bust of Apollo . . . \$75

Pair of Venetian polychrome church Candlesticks . . . . . Pair, \$75

We are always pleased to help you with your decorating problems, whether they involve the covering of a single chair or the furnishing of a whole house.



**INLAID WRITING-TABLE  
WITH BOOKCASE TOP**  
*Date 1790*



**H. C. VALENTINE & CO.**

*Antiques*

*207-209 East Franklin Street*

RICHMOND

VIRGINIA





We were fortunate, indeed, to acquire for our initial showing this splendidly conditioned Queen Anne Knee-hole Desk. Inlaid walnut with the original brasses — every student of the antique will instantly recognize its importance. Imported under circumstances permitting us to offer it at an unusually interesting price.

## A SOURCE of THOSE THINGS THAT CARRY *the* DISTINGUISH- ING BADGE of RARITY

LAWSON-TAYLOR, INC. announce that their stock of antique furniture, of the English and French classic periods, has just been augmented by the arrival of fresh shipments. These are now on display in their showrooms occupying the entire fourth floor of No. 20 East 57th Street, New York.

Antiques, authentic and rare, historic old jewelry, old glass, old pewter and novelties of unique description from the treasure corners of the Old World are arriving almost weekly to give continuous significance to this display. Members of the firm, resident abroad, are constantly searching the less frequented corners of Europe for fine examples of old-world craftsmanship.

Visit these showrooms at any time and you will find important values in antiques and imported novelties for household and personal decoration and use.

# LAWSON-TAYLOR, INC.

20 EAST 57TH STREET, NEW YORK



### OTHER RARITIES IN THE LAWSON-TAYLOR TREASURE TROVE

Antique boxes of precious woods adapted to modern usages... Old rum tubs serve as umbrella and stick holders... Drums of the

1770's hold plants, or double as wood boxes... A large group of French pewter includes many rare pieces... Mirrors gleam from the

quaintly colorful frames of antique French clocks... Delightful waste baskets are made from fine old book covers.

BELOW:  
Large Connecticut slip ware jar, and a fine Pennsylvania sgraffito plate.



AT LEFT:  
Pair of small South Jersey turquoise green pitchers; superimposed decoration. Exceptional three-mold pitcher, and three-mold vase.



**McKEARIN'S**

21 East 64th Street

NEW YORK CITY

*Beginning January 6*

WE invite inspection of a special display sale of rarest early American Glass and Pottery, which will include items of great interest to all students and collectors.

SUBSCRIPTIONS to our new publication *The Glass Collector and Antique Commentator* are being received. To insure against disappointment, it is well to order now, as the first edition will be estimated on the basis of subscriptions received: 75 cents the copy: \$2.50 for the quarterly series.

**J. W. NEEDHAM**

of MANCHESTER, ENGLAND

(Member of the British Antique Dealers Association)

Established 37 years

**IMPORTERS**

OF

**GENUINE ANTIQUES**

FOR THE

**TRADE ONLY**



We always carry a choice selection of antique Furniture, Clocks, Mirrors, China, Glass, and Pottery.



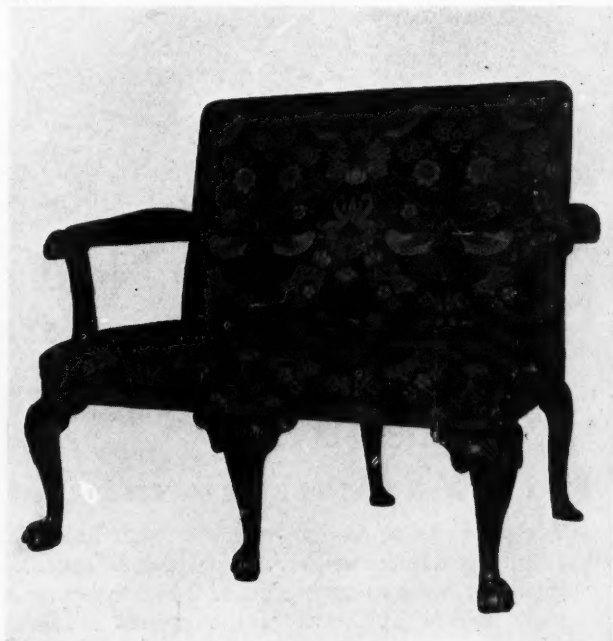
Call and see our Stock at

137½ East 56th Street

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All Goods Guaranteed



VERY RARE WALNUT QUEEN ANNE LOVE SEAT.  
Length 3 feet 7 inches. GOOD CONDITION.





## Old English Galleries

86 and 88 Chestnut Street  
BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6466



AT THE RIGHT:  
TWO OF A SET  
OF SIX SIDE  
AND TWO ARM  
WILLIAM AND  
MARY CHAIRS  
IN SOLID  
WALNUT

1690



BELOW: A WIL-  
LIAM AND  
MARY SETTEE  
IN SOLID WAL-  
NUT, LIKE THE  
CHAIRS GEN-  
UINELY OF  
THE PERIOD

1690

**Old English Galleries** INVITE INSPECTION OF THEIR PERSONALLY COLLECTED  
OLD ENGLISH FURNITURE AND FURNISHINGS :: ELIZABETHAN, JACOBAN,  
QUEEN ANNE, GEORGIAN, CHIPPENDALE, HEPPLEWHITE, SHERATON, FURNITURE  
AND MIRRORS :: PAINTINGS :: EMBROIDERIES :: SILHOUETTES :: GLASS  
PICTURES :: TAPESTRIES :: TOILES :: BROCADES AND DAMASKS :: SILVER  
AND SHEFFIELD WARES :: CHINA :: GLASS :: PEWTER :: BRASS :: COPPER  
IRON :: SUITABLE GIFTS IN GREAT VARIETY.



## GENUINE ENGLISH ANTIQUES



No. 1. Fine two-pedestal mahogany dining table with loose centre leaf, (Duncan Phyfe-period), reeded pillars and edges. Perfect original condition. Length, 81 inches; width, 53 inches.



No. 2. Chippendale-period mahogany knee-hole dressing chest with centre cupboard and seven drawers. Good condition throughout. Width, 37 inches.



No. 3. Rare Chippendale-period mahogany wing chair on stretcher base. Good shape and size. Perfect original condition.



No. 4. Chippendale-period mahogany grandfather clock, arched enamel dial and eight-day movement. Good condition. Fine color. Height, 88 inches.

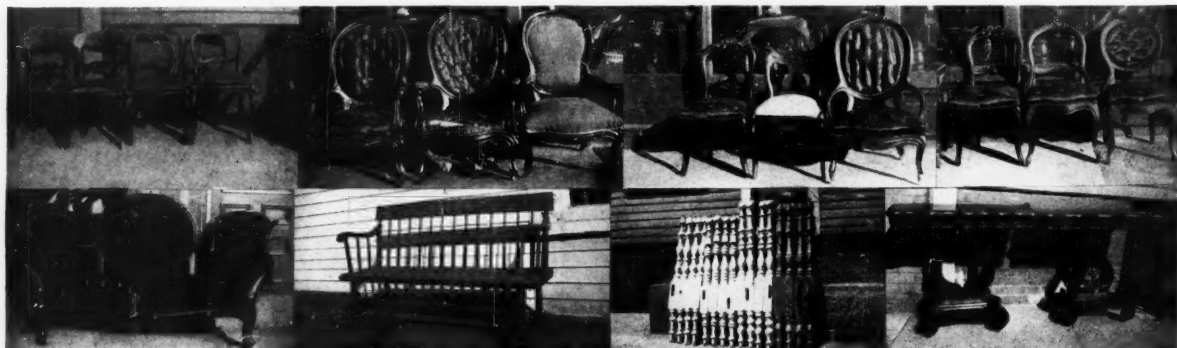
The items illustrated are taken at random from my present stock which includes many items of American interest. Prices on application. Dealers visiting England will find a visit well worth while.

**WILLIAM LEE** *Wholesale Antiques*

(Member of British Antique Dealers Association)

120 HALIFAX OLD ROAD, HUDDERSFIELD, YORKSHIRE, ENGLAND Telephone 2849 Cable: LEE, ANTIQUES, HUDDERSFIELD

## A TIME SAVER FOR DEALER AND DECORATOR



**I**N saving the retail dealer time, I am saving him money: For time is money. But I save him more money on top of that. That is why my shipments go out in carload lots to all parts of the country. This month I am picturing early things: old slat-back chairs, country Chippendales; early urn-backs; and some first rate Chippendale,

Sheraton, and Empire dressers; to say nothing of four-post beds with really graceful turnings. I do not scorn the humble in antique furniture; I do not hesitate to acquire the best. So my stock includes everything to meet every taste and every purse. But since my costs are far below usual averages my prices are equally low

Quantity purchasers given proportionate inducements. A visit here will repay a long journey.

*Prices Strictly Wholesale*

*Packing and Crating Free*

**W. B. SPAULDING'S ANTIQUE SHOP**

*Everything Guaranteed  
as Represented*

17 WALNUT STREET, HAVERHILL, MASSACHUSETTS

*Formerly at Georgetown  
— since 1897*



## TABLOID FABLES :: of the RICH PLUMBER

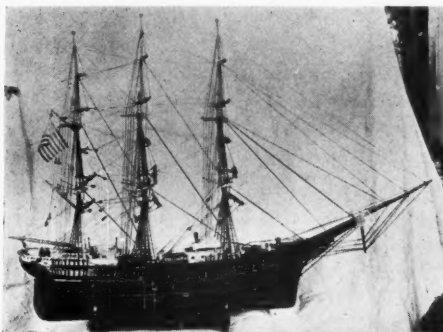
ONCE on a time there was a rich Plumber who, when his bank account reached seven figures, felt the violent urge for ancestry. Thereupon, he hied him to the Antique Brotherhood and said unto them "I desire handsome portraits wherewith to embellish my family tree; go get them." And they did.

Now, he was a stranger to history, and his selections being



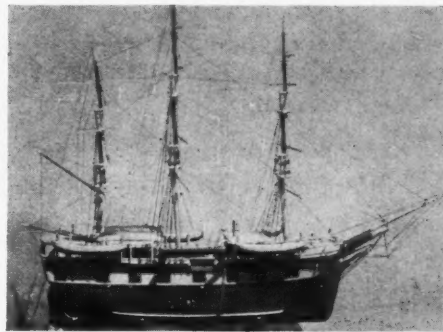
BUST OF SHAKESPEARE.  
MAKER, PROBABLY E. WOOD.  
HEIGHT 17 INCHES—\$100.

duly hung throughout his mansion, he invited the "haut ton" to a private view of his revered forefathers. But the guests, as they departed, marveled amongst themselves, for they had seen the faces of Columbus, Queen Anne, Julius Cæsar, Lincoln, Nell Gwynne, Paul Revere, Confucius, and John L. Sullivan. *Moral:* If you are a plumber, just keep on plumbing



CLIPPER SHIP, *Flying Cloud*.  
33 INCHES OVER ALL—\$200.

This little fable is written to attract you to a more serious subject, that of buying rare and fine antiques. Our shop is overflowing with things useful and decorative drawn from the good old New England States where are still to be found the best of everything for the home. Some recent arrivals at 59 Beacon Street are:



NEW BEDFORD WHALER, *Progress*.  
32 INCHES OVER ALL—\$250.

A small mahogany corner cupboard, glass doors; six fine Hitchcock rush-seat chairs; pink lustre tea set; swell-front mahogany bureau, Hepplewhite style; six-foot walnut sideboard, inlaid; rare



LAMPS OF ALL SIZES AND PRICES.

Queen Anne mirror; lamp with frosted shade and crystal prisms; S. Willard banjo clock; 3 hanging book shelves; pine knee-hole dressing table; curly maple Sheraton bureau; slant-lid maple desk; high-



TOILET MIRROR.  
FINE ORIGINAL CONDITION.  
\$75.

boy, fine proportions; brass andirons, fenders, and fire irons; ship model of Salem privateer, *Warring*, 1810; toilet mirror with drawers and shield-shaped glass; 3 pairs of pewter candlesticks; three-pedestal dining table, and a host of other things. All above guaranteed.

*Photographs and descriptions furnished.*

IT'S A SCARCE ARTICLE, INDEED, IF WE HAVEN'T GOT IT.

### BOSTON ANTIQUE SHOP

59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

Customers of 25 years still buy from us.



AARON WILLARD SHELF CLOCK.  
8-DAY MOVEMENT.  
\$750.

## A Happy New Year



A lady recently said to me when visiting my place of business and going over my stock, "You know, Mr. Papp, my husband does not like antiques. He says he is always afraid, when he writes at an old secretary, that the upper part will fall over on him, or that the desk part on which he is writing, will cave in. For instance, at Mrs. Brown's party last evening, the chair on which he sat was so rickety and shaky, he expected to land on the floor any minute during the dinner."

I assured her that was a great mistake. There was no necessity for old furniture being rickety and



## A Happy New Year



shaky. If properly restored by expert cabinetmakers, an old chair, table, or desk should be as strong and usable as any modern piece of furniture. There is such a thing as practical antiques, antiques that can be used and enjoyed because they are strong and serviceable. And Mr. Papp guarantees everything he sells to be exactly what it is represented to be.

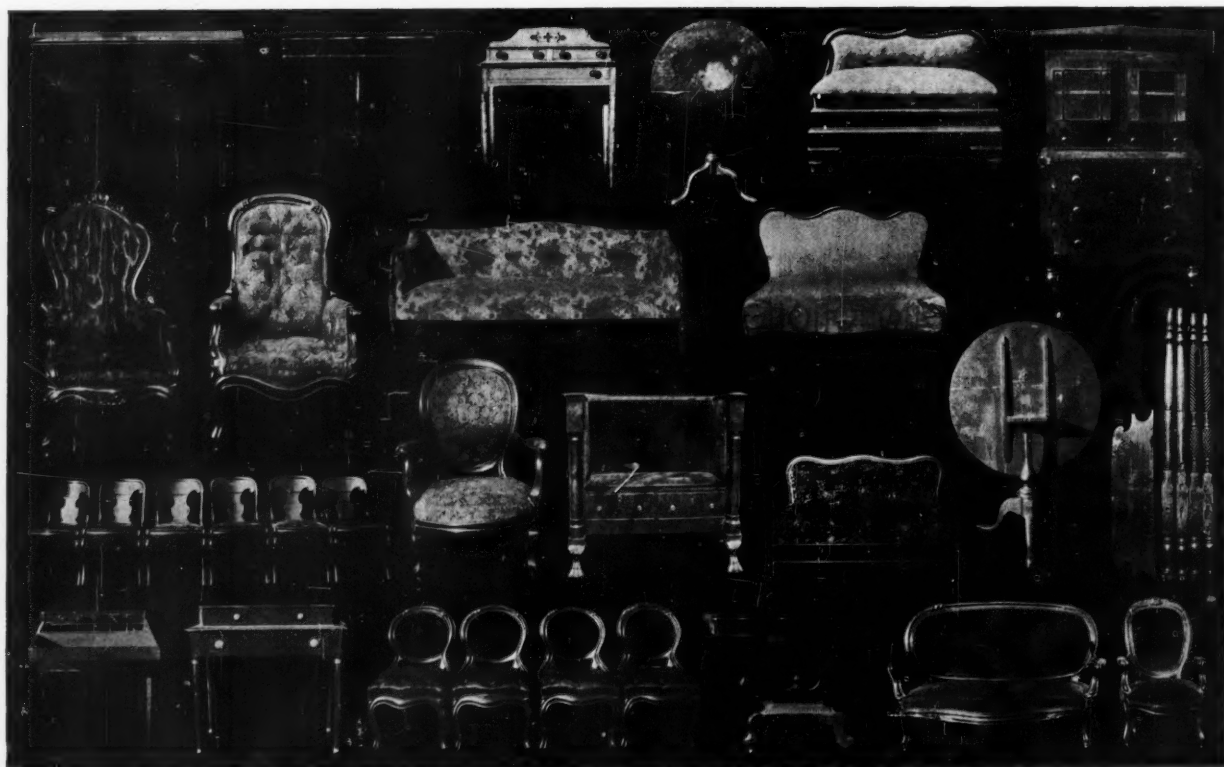
During this glad New Year you will doubtless need many antique pieces in your home, and I am sure you will find them at the House of Florian Papp who carries such a variety of things at such reasonable prices.

## FLORIAN PAPP'S SHOP

684 Lexington Avenue, Between 56th and 57th Streets

Telephone, PLAZA 0378

NEW YORK CITY



ANTIQUES for the TRADE at WHOLESALE

TELL US YOUR REQUIREMENTS. ASK FOR PHOTOGRAPHS. WE GUARANTEE AS WE REPRESENT. WE CRATE WITHOUT CHARGE  
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Established 1910

BRANCH OFFICE:  
223 WEST 68TH STREET  
LOS ANGELES, CALIF.

# American Art Galleries

NEW YORK CITY



\$6,900 WAS THE HIGHEST BID  
FOR A SET OF  
THREE CHIPPENDALE CHAIRS

ONE of which is illustrated opposite, and upon the fall of the auctioneer's hammer they found their way from one appreciative buyer's collection—that of Mr. Alexander Hudnut—into the possession of another wise man! And surely it is the part of wisdom for all those who will sell and those who will buy to avail themselves of the many opportunities at the American Art Galleries for the dispersal and the acquisition of antiques of the highest quality and interest. ¶ Besides the lure of the antique in our art auctions, is the real romance of competitive bidding, and an afternoon's or evening's sale at the Association is one profitably spent, always with

the opportunity of being the successful bidder for as many or as few pieces as may be your pleasure to acquire. ¶ Our collections are always on exhibition to the public prior to their sale, and may be viewed on weekdays from 9 to 6, and on Sundays from 2 to 5; the services of our corps of experts are at your command for counsel and to give any information you may desire. ¶ Our catalogues are available at nominal prices and are not only valuable in keeping you *au courant* with the ever-changing array of art works on exhibition and sale at the Galleries, but they are of permanent value to the collector or to the possessor of an art library. Announcement circulars of all collections will be mailed free of charge to all who request them, and we would be glad to include you on our mailing list.



AMERICAN ART ASSOCIATION • INC. • *Managers*

Madison Avenue, 56th to 57th Street



## EARLY AMERICAN FURNITURE

*Our Collection of Early  
American Furniture  
has long been known  
for its great Ex-  
cellence and  
Variety*



ONE OF A SET OF SIX HEPPLEWHITE CHAIRS, AMERICAN  
c. 1790. ORIGINAL CONDITION

## MARGOLIS SHOP

1132 MADISON AVENUE

NEW YORK CITY

## S. SEROTA

Having enlarged his stock of fine antiques, has  
taken a building at

440 MADISON AVENUE

in which to display them. Old friends and new  
friends are invited to view his collec-  
tion at his new address.

*Furniture :: Old Silver :: Mantels  
Historical China :: Paneling  
Hooked Rugs*

S. SEROTA 440 MADISON AVENUE  
NEW YORK CITY

Branch: 642 CONGRESS STREET, PORTLAND, MAINE

# A TABLE DRAMA

## PROLOGUE

"I hope all the trestle tables won't be sold before I can afford to purchase one," said a young married person to me the other day. "I saw Mrs. Day's. It looked wonderfully in her newly paneled room, and she is delighted with it. We sat at it so comfortably without the least interference at foot or knee."

"Choose your table," said I, "and I will hold it for you until you are ready for it next summer."

"Really!" she exclaimed; and she chose.

## SCENE I: *At the Trading Post*

Said an older lady who came here with her husband, "Have you an old table that will go well with my early American pieces?"

"Oh, yes — indeed," I replied.

"You can't work off on me any of those trestle tables you got in Norway. I'd rather have you make me a good copy of an American table, from old woods, than to have one of those," she continued.

"You seem to have a well-grounded prejudice against the Scandinavians," I answered, "when, in fact, they came to America long before Christopher Columbus' grandfather was born. They form a large part and parcel in American life and history. Their old trestle tables, such as I possess, go admirably with early American period furniture, and are charming with Spanish, Italian, and early English."

"All that may be true," she persisted, "but they are too crude for me."

"Pardon me, madam," said I, "your acquaintance with these tables has been limited, no doubt, to a few inferior examples. To me they are beautiful, and for practical service, unexcelled. If you will allow me, I will invite you to my great warehouse. There you will see 250 of these tables, each one an individual expression of its maker; each one different from the others; some 'crude' as you say, yet many dignified, many beautiful. From these you will choose yours. You may not believe it now, yet when you see them, you will choose yours. You will also see the largest collection of house-building materials yet assembled and the famous Burnham collection of New England Hooked Rugs."

## SCENE II: *At the Warehouse*

(*Lady addressing husband, while standing before 250 tables*)

"Great heavens, Henry, what a place this is!!! How long a table, Henry, do you think we require?"

"Certainly long enough to seat 14 to 16 persons. I like this one with the double-trestle," observed Henry.

"Which do you like, madam?" said I. "There's a block of 20 over against that wall. They are beauties, and all more

than 10 feet in length. You will notice, please, that the opportunity for choice is superabundant."

"I should say as much," exclaimed she. "Do you occupy this entire building?" (Building 390 feet long and four stories high.)

"Oh, yes," said I, "and all those buildings over there (pointing). You see that building with the round window — in there are 200 more of these tables and 165 corner closets."

"Really," she queried?

"Yes," said I, "would you like to count them?"

"O, no; not after seeing all these 250 tables before me. I hardly know which one to take. Oh, Henry, I wish we had come here before, and that we had a larger house. Henry! Henry! Look at that shell-top closet over there."

"Yes, madam, also call his attention to that block of 60 gateleg tables down there."

Henry, (looking around). "I see this is a fire resisting building."

"Mr. Burnham," said she, "this is wonderful. I feel as though I had just been through a great museum."

"You have," said I.

"My idea of trestle tables was very vague," said she. "How much is that table there, about 10 feet long, is it not?"

"Yes, and the price is \$250.00."

"Now, Henry, don't you think, while we are here, it would be nice to buy, also, one of those shorter tables? I can use it nicely as a serving table. There's one there that matches the big one extremely well. How much is it, Mr. Burnham?"

"It is \$110; and it is 3 feet 6 inches long."

"You may pack and crate both and ship them to me at Hartford, Connecticut," said the husband.

"Better than that," said I, "next week my truck is going to Springfield with a big 10-foot table. It is then going on to Suffield, Connecticut, with a table 14 feet long and another 7 feet long; and also to your very city, Hartford, with two others; so your two tables may go right along with them."

"Bully," said he, "send them along."

"Thank you," said I, "there is one suggestion I would like to make. Under your large table you should use one of my Old Hooked Rugs, preferably geometrical in shape, or one with a large panel-shaped design in the center. Let me pick out a few that I think suitable, and submit them to you for approval. You try them under your table; live with them a while, and if they make your life happier, pleasanter, choose those you want and return the rest. Each one will carry a tag with its price."

"Do that," said he, "and when we get our room all set to rights, we will call in our friends, show them the tables and the rugs, and tell them of the wonderful things we saw way up in Ipswich."

"Indeed we will," she agreed.

*Big Trestle Table and Hooked Rug Bulletin Sent on Request*

WRITE NOW TO

R. W. BURNHAM

IPSWICH

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MASSACHUSETTS

## THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

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Forty-five minutes from New York City by the Delaware and Lackawanna Railroad

TELEPHONE SUMMIT 932

John Morrison Curtis :: Helen Perry Curtis



CHERRY CHEST WITH  
ALL ORIGINAL BRASSES;  
A PAIR OF CLEAR SAND-  
WICH LAMPS; A BLACK  
AND GOLD STENCILED  
MIRROR; CURRIER &  
IVES LITTLE BROTHERS  
AND LITTLE SISTERS;  
AND A PAIR OF BANIS-  
TER-BACK CHAIRS;  
GROUPED IN ONE  
OF OUR SHOW-  
ROOMS



*A Fine  
French Secretary  
with mountings  
of Brass*

*Antiques Room*

**Jordan Marsh Company**

Boston, Massachusetts

SIXTH FLOOR

FURNITURE BUILDING



# FRANCES WOLFE CAREY

## *Antiques*

38 HADDON AVENUE

HADDONFIELD, NEW JERSEY



AN EXQUISITE CHIPPENDALE MIRROR THAT  
WOULD LEND CHARM TO ANY ROOM

A shop of authentic antiques, less than 30 minutes from Philadelphia via the Delaware River Bridge

10 minutes from Liverpool  
20 minutes from Chester

## J. CORKILL

(Member of the British Antique Dealers' Association)  
Established 1866

CABLES: *Antiques, Birkenhead*  
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460 NEW CHESTER ROAD, ROCK FERRY, *Birkenhead, England*

FOUR HOURS BY DIRECT TRAIN FROM LONDON (EUSTON)

ONE OF THE LARGEST AND MOST INTERESTING STOCKS OF  
GENUINE ANTIQUES IN THE COUNTRY



Sheraton-period mahogany dining tables in two and three sections, from five to twelve feet long. Also Phyfe-period mahogany dining tables on one, two, and three pillars. Sets of chairs from Queen Anne to Victorian periods. Tea, breakfast, dinner and dessert services, from almost all the old English factories.

*Furniture · Pottery · Porcelain*

*Glass · Silver*

*Sheffield Plate · Needlework*

*Long-Case and Bracket Clocks*

A large stock of Furniture, Glass, China, Pewter, etc., suitable for the American market.

All details of packing and shipping personally attended to.

# WANTED TO PURCHASE ANTIQUES

HISTORICAL CHINA

EARLY BLOWN GLASS

BOTTLES *and* FLASKS

AMERICAN SILVER

SLIP WARE POTTERY

FURNITURE :: MIRRORS

PRINTS

AMERICAN STREET SCENES

PAINTINGS *and* MINIATURES

HISTORIC CHINTZES

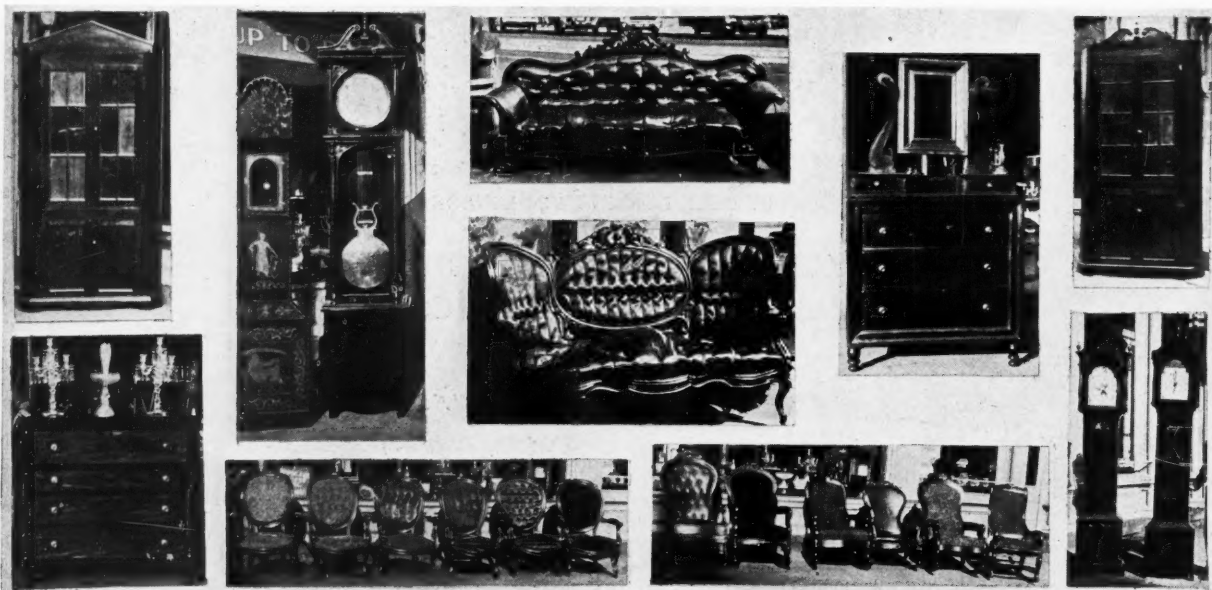
HANDKERCHIEFS

SAMPLERS :: SNUFF BOXES

*If You Have Anything of Interest, I Will Pay You Well for It*

## ARTHUR J. SUSSEL

*Spruce, Corner 18th Street* PHILADELPHIA, PENNSYLVANIA



As we have a very large assortment of all kinds of antiques at very reasonable prices, it would pay you to visit our shop. We do not charge for crating.

*Orders attended to promptly—Inquiries cheerfully answered*

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1034 THIRD AVENUE

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*Knowledge,  
Taste and  
Reliability*  
the keynote of  
success.

A large collection  
of bottles.

Send for comprehensive catalogue  
offering suggestions for utilitarian  
purposes and for collectors.  
Expertly chosen  
and responsibly  
guaranteed.



SHERATON MAHOGANY BUREAU WITH MAHOGANY FACED DRAWERS

400 other desirable refinished pieces of furniture; china, glass, prints and other items.

### THE WILSON TAVERN SHOP

STEPHEN VAN RENSSELAER

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*The Crossroads*

Open all the year

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*Early  
American  
Bottles and  
Flasks*

By Stephen  
Van Rensselaer

Giving the history  
of glass-works in  
the United States  
up to 1880.

A book invaluable  
to all glass  
collectors

TWO VOLUMES, 564  
and 320 pages  
respectively, 205  
cuts. \$20.



AMERICAN  
SHERATON  
SIDEBOARD

(c. 1720)

THE sideboard pictured represents the high type of American cabinet-making at the close of the eighteenth century. Its richly figured mahogany is paneled with delicate inlays of contrasting woods and further relieved by flint-head keyhole escutcheons. The finely reeded legs terminate in feet suggestive of the early manner of Duncan Phyfe. Original brasses, featuring the American eagle surrounded by thirteen stars, give the final touch of perfection to this rare piece.

*Antique Furniture, Rare Books, Prints, Textiles, Objects of Art*

**The ROSENBACH COMPANY**

273 MADISON AVENUE, NEW YORK  
1320 WALNUT STREET, PHILADELPHIA





CHIPPENDALE MAHOGANY  
HALL LAMP, ENGLISH,  
Circa 1780

## 1927 SALES THREE TIMES AS GREAT AS 1926 SALES

*F*ACTS speak louder than protestations. Our rapidly widening clientele is indicative of the confidence placed in our integrity, of our careful selection of the pieces offered, and of the moderate prices at which we are able to sell, due to our suburban situation.

The busy season in the cities is our dull season in the country, and in order to obtain enough new customers to again increase our business three-fold for next year, we are offering a discount during the winter months, which, taken from our already so moderate prices, may seem unnecessary. We believe, however, that it will appeal to those who can appreciate a bargain that is more than a bargain.

MR. & MRS. RALPH RANDOLPH ADAMS

390 POST ROAD, DARIEN, CONNECTICUT

*Opposite the Lewis & Valentine Nurseries*

*Look for the Yellow Bed Headboard Signs*

*Quaint Road Map on Request*



This underbody of a great Philadelphia highboy, as it stands, is a superb piece of furniture. But I should like to find the upper portion. Can anyone supply it? The wood is mahogany. The missing top would be 42 inches wide by 21½ inches deep.

**Henry D. Weil**  
ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF  
FINE FURNITURE AND ITS APPURTENANCES  
CONSULTATIONS :: SPECIAL COMMISSIONS

*126 East 57th Street*  
NEW YORK CITY

## Announcement

THE well known wholesale house for English Antiques, hitherto known as Norman R. Adams, is now incorporated and will trade as

**NORMAN R. ADAMS, INC.**

IN order to cope with the increasing demand and to offer to the trade an even larger and more varied stock of genuine antiques, they are now occupying the entire building at

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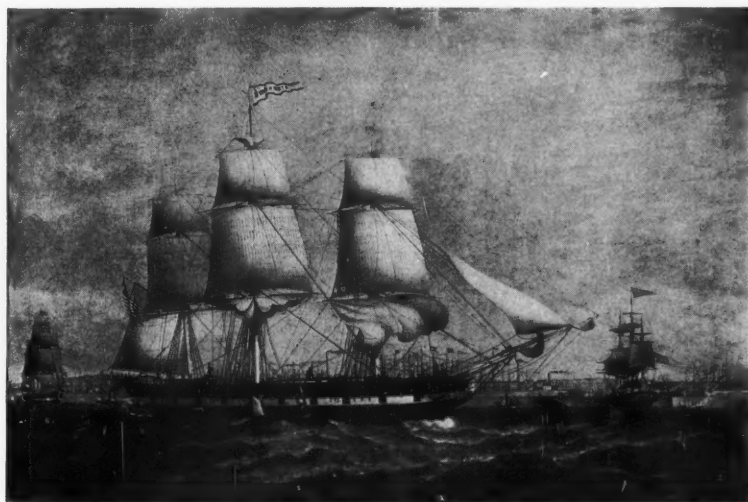
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Entered as second-class matter Dec. 6, 1921, at the post office of Boston, Mass. under the Act of March 3, 1879.

# ANTIQUES

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Published at 683 Atlantic Avenue, Boston  
\$4.00 the year 50 cents the copy

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Published by ANTIQUES, Incorporated  
FREDERICK E. ATWOOD, Treasurer  
TELEPHONE LIBERTY 3118

A single number of the magazine may not contain just the article, or articles, which the specializing collector will find of primary importance to him. But, in the course of a year, ANTIQUES publishes a great amount of material which no collector — whatever his particular interest — can afford to miss.

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Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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MAPLE HIGHBOY (*probably late eighteenth century*)  
The work of a New Hampshire cabinetmaker as yet unidentified.



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# ANTIQUES

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A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

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Volume XIII

JANUARY, 1928

Number I

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## The Editor's Attic

### *The Frontispiece*

THE highboy pictured in this month's Frontispiece represents a very specific type, whose peculiarities of design place it in a category quite apart from that of other highboys. Its most obvious element of originality is the curious gallery about the top, with its centred broken arch above a fan, or sunburst, and its acroterium-like modification of a similar motive at the corners. Another individual feature is the long apron, or skirt, which displays a carved central decoration, very much in the form of a Flemish scroll, flanked by two intaglio shells.

The depth and massiveness of the lower chest of drawers are likewise extraordinary. In most highboys, the arrangement of such a member allows for a single long upper drawer, with three smaller drawers beneath. In the present instance, we encounter two long drawers, one of them considerably deeper than the other, and the usual nether complement of smaller receptacles. The additional depth of frame necessitated by the inclusion of a second long drawer, coupled with the wide apron, brings the centre of gravity of the highboy to a point somewhat lower than is common even in Philadelphia pieces of similar character, and much lower than is customary in New England pieces. The legs, in consequence, are relatively short. In the present instance they terminate in a strikingly delicate, almost overrefined, interpretation of the ball and claw foot.

Where and when can such a piece of furniture have been turned out? To the first part of this question the Attic is inclined to answer, "In New Hampshire." The highboy illustrated is, or recently was, owned by Mrs. Katharine Murphy of New York, who acquired her specimen in or near her summer home in Concord, New Hampshire.\* Other very similar specimens owned in the Granite State are said to have been made in that locality. Such a highboy, further, figured prominently in the recent King Hooper Mansion sale in New York City.

\*This highboy, the Attic believes, has recently changed ownership.

This last example differs from the one shown in the Frontispiece primarily in the substitution of Dutch feet for the ball and claw variety, and in a slightly altered treatment of the cornice gallery. So closely resembling the pieces already noted as to be safely attributed to the same source are two chests of drawers recently shown in New York shops. The dealers who hold these believe them to be of New Hampshire origin.

Not all of the specimens cited are classifiable as highboys. One is perhaps best described as a chest-on-frame; another as a raised chest-on-chest. Not all display the elaborate galleried cornice of the highboy here published; but all carry the unmistakable carved apron.

In this curious category of furniture we are evidently face to face with the work of a single cabinetmaker possessed of no small skill and originality. That he carried on his work not far from Concord, New Hampshire, seems probable. Who he may have been is not known.

As for the period of his activities, the Attic is inclined to believe that this must have been relatively late. The acroteria of his cornice galleries seem to reflect impressions derived from contemplation of architecture in the revived classic mode. The basketwork piercing of the gallery illustrated seems quite apart from standard early motives. In the King Hooper Mansion highboy, this piercing takes the form of a typical Greek grille. On the other hand, the Flemish scrolls of the skirt constitute such a revival of obsolete forms as seldom occurs save in periods when the dominance of tradition has begun to yield to the urge of personal caprice.

Yet the structural methods employed by our New Hampshire cabinetmaker indicate careful and thorough training in the old school. The strips which separate the drawers of the upper section are firmly dovetailed into the frame. Those of the lower member are tenoned and pinned. The wood used is, consistently, a well selected maple. The identity of the man who applied such diligence to the production of furniture in which occur so many strange anomalies of style is worth discovering. The Attic ventures the opinion that later research will



PEWTER TEAPOT BY WILLIAM WILL OF PHILADELPHIA

reveal a country cabinetmaker, born after the mid-eighteenth century, and still active when the nineteenth had a decade or two to its credit.

### *William Will's Latest Teapot*

IN the March number of last year the Attic published a pewter teapot by William Will of Philadelphia — a piece remarkable not only as a surviving specimen of eighteenth-century American pewter, but as an exemplification of an essentially pre-Revolutionary shape in metal hollow ware. This teapot, it may be remembered, still displayed the vestiges of three supporting feet, appendages which, though usual enough on silver cream pitchers, salts, and sauce boats of the period, are now so rarely encountered on early metal teapots that the Attic felt justified in offering a sketch restoration of the William Will example.

The approximate correctness of this restoration may be judged by comparing the drawing and the accompanying illustration of a footed English pewter teapot which, within the past few weeks, has invaded the Attic. This latter teapot, built, after the English fashion, on somewhat daintier lines than its Philadelphia counterpart, bears the imprint of S. Ellis, a London pewterer, active during the mid-eighteenth century. The piece shows no signs whatsoever of restoration, and the Attic feels safe in stating that the three virtually intact feet are entirely original.

So much by way of a footnote to the editorial comment of last March. It is now appropriate to call attention to another William Will teapot, of which its present owner, David F. Johnson of Bloomsbury, New Jersey, has sent the photograph here reproduced. Just as the Will teapot previously published illustrates the early, or pre-Revolutionary, manner of its maker, so the present piece exemplifies the master's later, indeed his latest, style. Its rounded, slightly tapering, body terminating in a deeply convexed rim, its unbending spout, its delicately



PEWTER TEAPOT BY S. ELLIS OF LONDON

beaded encirclements of body and lid clearly bespeak the pewterer's emulation of those designs in silver which were current during the closing decades of the eighteenth century.

The piece can hardly have been turned out before 1780. Since William Will died in 1798, it must have been made somewhat anterior to the latter date. Its mark, accompanying the quality X, carries the legend *Wm. Will, Philadelphia*, in a scrolled double band, after the manner of the touch illustrated as Figure 76 in Kerfoot's *American Pewter*.

### *Some Continental Glass*

FACED by actual specimens of the glass pictured in the accompanying illustration, the average collector would probably experience some difficulty in supplying identifications for them. For here, side by side with examples of colored glass with enamel overlay cut in elaborate patterns, stand slender blown vessels in whose fabric are spun a network of inter-twining threads. The heavy items one might be tempted to class as Bohemian, the lighter ones as Venetian. Such, perhaps, they are in general type, though not in provenance; for all are from the same establishment, that of the Compagnie des Cristalleries de Saint-Louis, at Bitche, a small community in the Moselle Department of France, not far from Strasbourg. As to period, they may, safely enough, be assigned to the mid-nineteenth century and somewhat later.

The attention of the Attic was first called to this glass by a bulletin of the Museum of Strasbourg. A letter to the Compagnie des Cristalleries, which is still in operation, brought, in response, the photograph here reproduced, together with information that similar patterns are even now obtainable from the manufacturers.

It is to be noted that, during the mid-nineteenth century, any number of other European factories were producing just such glass. Heavy ware in the English and



Bohemian styles had been in favor from the beginning of the nineteenth century until well through the 1830's. The 1840's saw the beginning of a repopularization of the lighter Venetian types, particularly those showing vari-colored interlacing threads. Such types were made at Choisy-le-Roi, France, at Plaine-de-Valch, Lorraine, at Saint-Louis, as already observed, at the great glass factory of Josephinenhütte in Silesia, and at numerous factories throughout Bohemia and Austria. At the Crystal Palace Exposition of 1851, further, a number of English firms displayed glassware wrought in the Venetian manner.

As for conclusions to be drawn from the picture and the data concerning it, the Attic must confess that it knows not what they should be. The only certain thing about any stray piece of glass seems to be uncertainty as to its source. That is why those who best know this fascinating ware are usually the least cocksure in attempting to identify it.

### *The Shadow on the Valley*

Up in the Franconia Notch of New Hampshire, the vast silhouette of the Great Stone Face hangs suspended above one of the fairest bits of wild woodland in all America. Here, for fifty years protected against the lumberman's encroachment, the ever thickening forest has been lifting its canopy of unwithering green against the sky. Here has been the bournous place of brooks, the deep still sanctuary of lakes, the safe refuge of unfettered life. And now it is proposed to celebrate the blissful era of this earthly paradise by cutting down its trees and

sawing them into boards for erecting rows of ugly houses on the fringe of cities, and for supplying newsprint whereon the family of Gump may perform their polychromatic Sabbath-day cavortings. And when the ugly houses have been built, and the Gumps have cavorted and been duly cast into the furnace, the Franconia Notch will look like the Valley of the Shadow of Death. Then will be an appropriate time to loose the chains that bind the countenance of the Great Stone Face, so that its massive jaw may crash unhindered into the void of devastation below, leaving only a memory where was once a monument.

### *N. Hudson Moore*

OCTOBER 1, 1927, Mrs. N. Hudson Moore, journalist and author, died quite suddenly at her home in Rochester, New York. So has passed the sympathetic, versatile, and untiring guide of more than a generation of collectors. So, too, has passed a keen intelligence, a vital and captivating personality. Mrs. Moore's death will bring sorrow to thousands who have derived both entertainment and enlightenment from her many books. To those who were privileged to share her frank and generous friendship, the sense of loss is poignant and profound.

### *The Twelfth Index*

INDEXING a magazine like *ANTIQUES* is a difficult task. But the index for Volume XII is now ready for distribution to those who ask for it. It will be automatically supplied where binding is done by *ANTIQUES*.



## A Kneeland and Adams Mirror

By WILLIAM STUART WALCOTT, JR.

THE scroll or silhouette mirror here illustrated, with its frame of mahogany veneered on pine, and with its back endorsed with its maker's printed label, has recently come to light (*Fig. 1*). This mirror measures, over all, eighteen inches wide by thirty-one inches high. Its moldings consist of a carved and gilded inner cove, a cyma, and a small bead. The piece has been in existence for upwards of one hundred and thirty-four years, and, for so fragile a thing, it has experienced quite extensive travel.

Made in Hartford, Connecticut, about 1793, the mirror was first purchased for a home in Springfield, Massachusetts, which it graced during three generations. Then, about a quarter century ago, the great-grandson of the original purchaser moved to Illinois, whither he shipped his household belongings, including the mirror. After a brief sojourn in Illinois, the piece was sent to Florida. Here it was recently acquired by the writer, who carefully carried it as hand luggage to his home in Litchfield, Connecticut, some forty miles from Hartford, whence the venerable mirror had first started upon its journeyings.

The printed label, shown in Figure 2, is inscribed:

### KNEELAND & ADAMS

Cabinet and Chair-makers, Hartford; Have constantly on hand Mahogany Furniture of the first quality, best warranted Clocks and Time Pieces, elegant Looking glasses, of their own manufacturing; Cabinet Work of every kind may be had on very short notice, warranted equal to any made in America. Printed by Elisha Babcock.

In the upper half of the label appears a woodcut picturing a high secretary-desk surmounted by a broken pediment, in the centre of which a carved eagle, or phoenix, spreads its wings. The large doors of the cupboard show panels outlined with a series of cyma curves. The drawer handles are serpentine, with circular post plates. The feet are probably intended to represent ogee brackets.

In the middle of the picture stands a most interesting Hepplewhite table, whose apron displays four oval inlaid medallions, one over each leg. The legs themselves are elaborately inlaid. Surmounting the table, appears a

scrolled mirror, in the centre of whose cresting perches a bird with open wings. To the right may be seen a grandfather clock with three urn ornaments, paneled long door, and ogee bracket feet.

Swags of drapery frame three sides of the picture, and the whole label is enclosed in a decorative typographic border, below which the printer's colophon is set. This large and ornate label is seven inches wide, by eight and one quarter inches high.

In searching for some record of the cabinetmakers, Kneeland and Adams, the writer discovered that Elisha Babcock, who printed the label, published the *American Mercury*, at Hartford, from July 12, 1784, until his death, April 7, 1821. In the year following the close of the American Revolution, the year in which Hartford was incorporated, 1784, the *American Mercury*, a weekly newspaper, was founded at Hartford by Barlow and Babcock, Joel Barlow editor and Elisha Babcock publisher. In the fall of 1785, Joel Barlow sold his interest in the paper to Elisha Babcock. Thereafter, beginning with the issue of November 14, 1785, Elisha Babcock conducted the paper alone, until January 6, 1813, when his son Charles Babcock was taken into the firm. Henceforth, until Elisha Babcock's death, April 7, 1821, the *American Mercury* was published by Elisha Babcock and Son.\*

To return to the search for some record of Kneeland and Adams: it seemed to imply the prospect of a long and tedious examination of the *American Mercury* for advertisements from 1785 to 1813, some twenty-eight years. This term was

reduced to twenty-five years by the discovery that the long letter *s* was discontinued by the *Mercury* in 1810. Three years more were eliminated from the search by the realization that the Hepplewhite card table pictured on the label could hardly have been pictured before the publication of the first edition of

\**American Antiquarian Society Proceedings*, New Series, Vol. XXIII, 1913, p. 264. Also see *American Mercury*, April 10, 1821.



Fig. 1 — SCROLLED MAHOGANY MIRROR (c. 1793)  
Made and labeled by Kneeland and Adams of Hartford, Connecticut.  
Owned by the author.

Hepplewhite's *Cabinet-maker and Upholsterer's Guide*, 1788. The well-known fact, further, that the scroll type of mirror was popular and quite extensively produced about 1790 was made use of, and brought immediate results.

Advertising is not only a potent factor in selling articles of merchandise; it also leaves an invaluable record by which the maker of an article may later be associated with his handiwork. The important cabinetmakers, who conducted shops where help was employed, usually advertised in their local newspapers, but very few pasted printed labels on their furniture. In the *American Mercury*, Vol. V, Number 249, under the date of April 13, 1789, and in the two succeeding issues for April 20 and April 29, we find Samuel Kneeland, at his shop near the Bridge, advertising that he has "employed a good workman that has been regularly bred to the business of bottoming chairs and Cabinet work of all kinds is done in the best manner." In the issues for August 3 and August 10, 1789, Samuel Kneeland announces that he has "Removed from the bridge to his house near Mr. Blis's tan works; where he still continues to carry on the Cabinet and Chairmaking business in its various branches, as usual. Also silvering, framing, and gilding Looking Glasses in the neatest manner."

Again, in the *American Mercury* for March 28, 1791, and April 4, 1791, Samuel Kneeland advertises that he still continues to carry on the cabinet and chair making business at his house a few rods west of Mr. Jonathan Butler's Tan Works. We find him, in these advertisements, offering printing presses for sale. He announces that he has employed several capable workmen.

The first advertisement of Kneeland and Adams is found in the *American Mercury* for September 17, 1792, the same advertisement appearing in the next issue, that for September 24. This advertisement, containing a woodcut of a drop-leaf table, a reversed serpentine-front chest of drawers, and a ladder-back chair, is reproduced in Figure 3.

In the *American Mercury* for July 22, 1793, and July 29, 1793, appears an advertisement with the exact wording of the label found on the back of the looking-glass which is the subject of this article. The printing of this label was doubtless done coincidentally with that of these two advertisements, in July, 1793.

Another rather extended advertisement by this firm, which appears in five numbers of the *Mercury*, is worth printing in full, as it throws considerable light on the business methods and cabinetwork of Kneeland and Adams. This advertisement, found in the *American Mercury*, for October 14, 1793, October 28, 1793, November 4, 1793, November 18, 1793, and November 25, 1793, reads as follows:

#### KNEELAND & ADAMS

Respectfully inform the Gentlemen and Ladies, that they can supply them with every kind of Cabinet work, on very short notice, as they have in constant employ the best workmen, from New York and Boston — They have now on hand, and ready for sale, an elegant assortment of Cabinet furniture, consisting of Parlour, Chamber and Hall Chairs, Mahogany, with swelled and Concave seats, neatly covered with Satten — Hair seating, — mahogany and cherrytree Desks and Book-Cases — ditto Comode and Plain Beaufroes — Mahogany Secretaries and Sideboards — Dining, Tea, and Breakfast Tables — Mahogany Card and Pembroke Tables, square, round, and oval, inlaid and Plain — Pier, Writing and Kitchen Tables — High post, Field, Cross, and Cord Bedsteads — Clocks and Time-Pieces — Clock Cases, of various prices — Candle Stands, Tea-Trays and Sarvers — Kitchen Chairs — Elegant Looking Glasses, from one to thirty Dollars each and a good assortment of China faced Clock Pins. All which they offer for sale on reasonable terms, for Cash, Country produce and Lumber of every kind.

Old Looking Glass Plates Quick-silvered, Framed Gilt and Burnished as usual. Hartford, October 14, 1793.

For the year 1794 no advertisements were found. Early in the following year the *American Mercury* of March 16, 1795 and March 23, 1795,

contains the following notice of dissolution of partnership:

The Co-Partnership of  
Kneeland & Adams  
is this day by mutual consent dissolved  
Samuel Kneeland  
Lemuel Adams  
Hartford, March 5, 1795\*

Four years after the dissolution of the firm of Kneeland

\*All of the above advertisements were taken from the bound volumes of the *American Mercury* in the Library of the Connecticut Historical Society. Some of these volumes occasionally lack a number.



Fig. 2 — THE MIRROR LABEL

This label, while less ornate than the engraved announcement of William Randolph of Philadelphia, is, in its portrayal of furniture types, comparable with that highly decorative advertisement.



land and Adams we find Lemuel Addams listed as a cabinetmaker in the *Business Directory* of Hartford for the year 1799, with the address *South side Ferry Street*.<sup>\*</sup> The surname is spelled differently in the advertisement. In the larger *Directory*, published by Andrews, we find Samuel Kneeland among the list of local residents. Under notes by the author, Andrews mentions only one cabinetmaker, Lemuel Addams, of whom he says, "Lemuel Addams cabinet-maker located on South side of Ferry street had the reputation of making good and substantial furniture."<sup>†</sup> Elisha Babcock's address, in 1799, is given as *Main Street South of Court house*. At that time houses were not numbered in Hartford, and addresses were given in relation to some well-known building or the bridge. In this same *Directory* but five cabinetmakers are given — Lemuel Addams, Aaron Chapin, Aaron Colton, John Porter, and John J. Wells. Dr. Irving W. Lyon, in the second edition of *Colonial*

<sup>\*</sup>Hartford City Directory, 1799, Frank D. Andrews, Vineland, N. J., 1910.  
<sup>†</sup>A List of Business Men of the City of Hartford, 1799, Frank D. Andrews, Vineland, N. J., 1909.



**SAMUEL KNEELAND & LEMUEL ADAMS,**  
**R**ESPECTFULLY inform the public, that they carry on the Cabinet and Chair-making business, in its various branches, under the firm of *Kneeland & Adams*. — They have on hand, a complete assortment of well season'd Stuff, and make all kinds of Cabinet Work, of Mahogany, and Cherrytree, in the newest fashions.  
 Also, Quicksilver, Frame, and Gild **LOOKING-GLASSES** of every kind — all to as great perfection as in America.  
 N. B. A good workman at Common Chairs, may have constant employ, and ready pay, by applying to said Company.  
 Hartford, Sept. 10, 1792.

Fig. 3 — A KNEELAND AND ADAMS ADVERTISEMENT  
 From the *American Mercury* for September 17, 1792. Here are pictured a serpentine-front chest of drawers with claw and ball feet, a pembroke table, and a ladder-back chair.

the dating of the output of the partners may be quite exactly determined, since the label cannot have been printed before the partnership was formed in 1792, nor would it have been used after the dissolution notice of March 5, 1795.

*Furniture of New England*, opposite page 68, illustrates a mahogany sideboard inlaid with satinwood, made in 1804 by Aaron Chapin, its attribution substantiated by the original bill of sale preserved, with the sideboard, by the son of the original purchaser.

The fact that Kneeland and Adams labeled the products of their shop, and illustrated in the label — as well as in the first advertisements printed in September, 1792 — furniture of considerable merit, leads to the hope that some of their more pretentious articles may be found still bearing the mark of the firm. The writer will feel amply repaid for his labor in gathering together the material for these notes if such a piece — a serpentine-front chest of drawers, or a handsome inlaid card table — should emerge from some obscure hiding place. Fortunately,

## An Ancient Connecticut Table

A REALLY old-time Connecticut stretcher table belonging to Henry H. Taylor of Bridgeport, Connecticut, is pictured in the accompanying illustration. It was found by Mr. Taylor, during the spring of 1923, in the cellar of the Seeley home on Sport Hill, Easton, Connecticut. Made of white oak throughout, with the exception of the top, which is built of two pieces of pine boards fastened together in three places with oak tenons, this table may be classified as of Jacobean type. Running entirely around the lower member of the skirt occurs a double row of gouge carving, one row pointed to the left, the other row to the right. The so-called stone molding of the period finishes the edge of the skirt and is observable on the less badly worn upper surface of the four stretchers.

The legs display large and simple turnings, not unlike those which occasionally appear

on the upper part of court cupboards. A somewhat curious feature is the difference between the form of the turnings of the back legs and that of the front ones.

While relatively small, with a top surface only 25¾ by 35¾ inches, the table is massive, for the legs are turned from 2½ inch square posts and the stretchers, though modified in effect by the upper molding, are fairly heavy. At some time in its history the piece suffered the inevitable baptism of red paint, now removed. Its present feet and part of the drawer represent Mr. Taylor's own work as a restorer. The pine top — which is minus end cleats — Mr. Taylor believes to be original. In view of its material, the size of its posts, its gouge carving, the fact that the drawer moves on side runs, and in view, further, of the bold crudity of its turnings, this table may safely be given a date not far from the year 1675.







Fig. 1—TEACUP AND SAUCER (Worcester)  
Victoria and Albert Museum.

## “Powdered Blue” in English Porcelain

By BERNARD RACKHAM

. Department of Ceramics, Victoria and Albert Museum

COLLECTORS of English porcelain will be familiar with a certain class of design which seems to have enjoyed a wide popularity in the sixties and seventies of the eighteenth century. I refer to an arrangement of circular and fan-shaped panels containing landscapes and small floral themes painted in blue, reserved on a “powdered blue” ground. The white panels are effected by covering up those parts of the surface of the piece whilst the blue color is being sprayed on, before the application of the glaze.

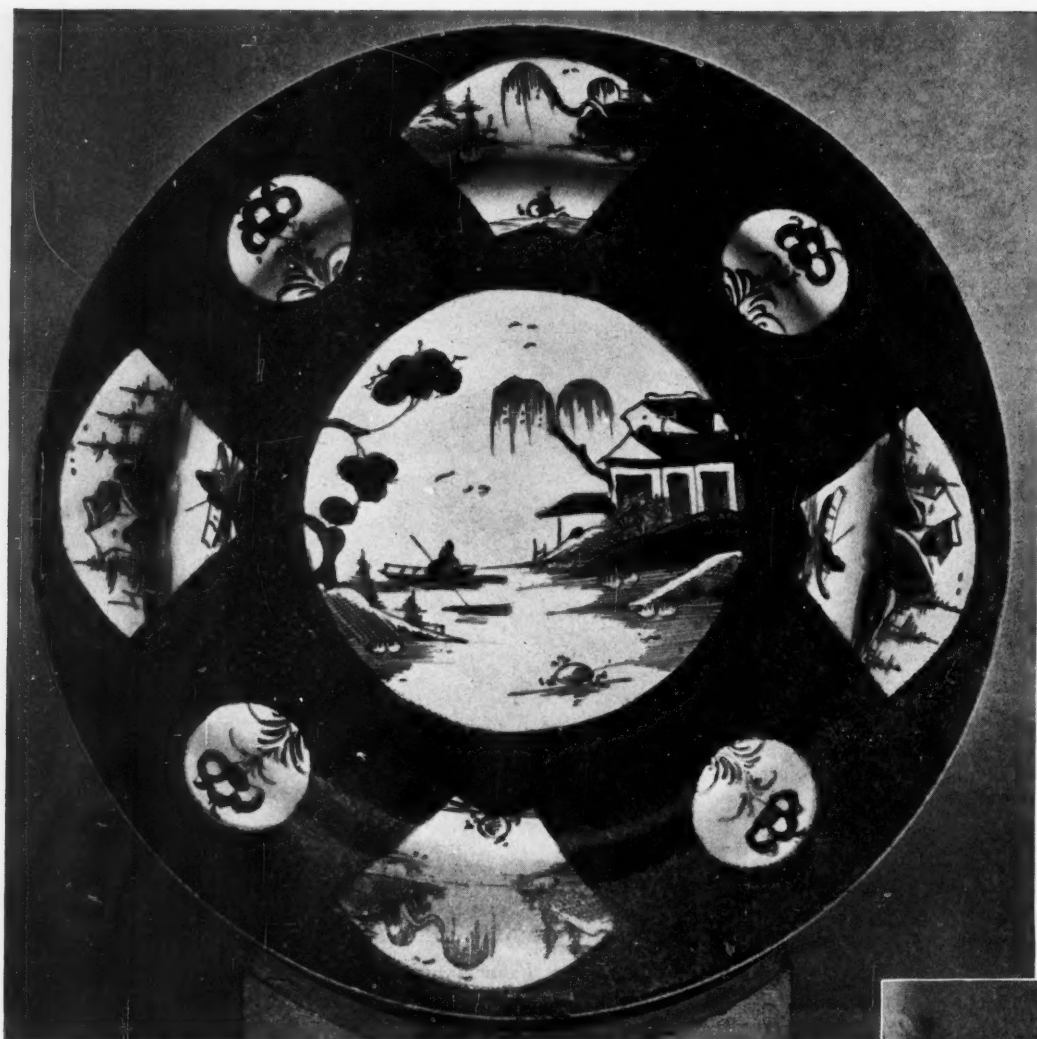
These designs are found alike upon teapots, cups and saucers, sugar basins, and the various other items of tea services; upon meat dishes, dinner plates, and shell-shaped fruit dishes; and upon water bottles and basins for the small washstands of the period. They are, of course, not an English invention, but an adaptation from the Chinese. From the time of K'ang Hsi onwards, we find in Chinese porcelain a similar decoration of panels reserved on a sprayed or powdered blue ground, and painted with landscapes or flower motives, either in blue or in enamel colors. This same class of Chinese porcelain inspired the colored grounds, the *Fondporzellan*, of Meissen and other German factories, and later of Sèvres.

The marks on these English wares do not, as a rule, give any help in determining their factory of origin.

Only occasionally do we find, as on the cup and saucer in Figure 1, a recognized factory mark. In this particular instance, the origin is doubly established by two of the Worcester marks used together, the crescent and the so-called “fretted square,” itself of course an adaptation of a Chinese mark. As a rule, the mark on the pieces we are discussing is a group of characters, four or six, imitating in a rough and ready manner the *nien-hao*, or reign-mark, of Chinese porcelain. The addition, in exceptional cases, of a somewhat faint-hearted forgery of the crossed swords of Meissen confuses rather than helps the issue. To decide the question of origin, therefore, we must generally be guided by technical considerations alone.

In the Schreiber Collection of the Victoria and Albert Museum are several plates of this class, which, in the original catalogue of the collection, published in 1885, were attributed to Worcester. One of them is shown in Figure 2. Plates and dishes exactly resembling them have also been attributed, in my opinion mistakenly, to Lowestoft. There is little doubt in my mind that such pieces were made at Bow, as they show definite Bow characteristics.

The paste is, in some instances, almost opaque; in others, of a dusky brownish translucence, displaying here and there lighter flecks or fissures. These latter



*Figs. 2 and 2a — PLATE  
(Bow)*

Decorated in the Chinese manner in reserves on a powdered blue ground. The mark, shown in 2a—one of several similar marks used by the Bow factory—is an attempt to imitate Oriental characters. Compare Figure 8a.

*Victoria and Albert Museum (Schreiber Collection).*



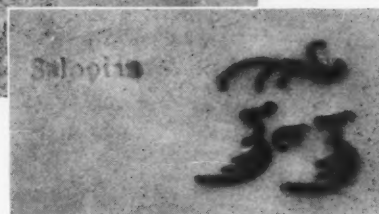
*Fig. 3 — SLOP BASIN (Bow)  
Victoria and Albert Museum (Broderip Gift).*





Fig. 4—PLATE (Caughley, Salopian china)  
Victoria and Albert Museum (Broderip Gift).

Fig. 4a—MARKS ON PLATE OF FIGURE 4



are due to defective cohesion of the paste, and appear on the surface of a piece, under the glaze, in the form of what may be likened to pockmarks on the human skin, or the small fissures in a lump of uncooked dough.

The glaze is soft and absorbent, and consequently tinged with brown, where a small chip or crack has allowed it to become impregnated with grease in the course of daily use and washing. These qualities of paste and glaze are seen in pieces of ascertained Bow origin.

The plates and dishes sometimes have a projecting foot-ring, but are usually of the Dutch form, with sunk centre under the base (as in *A* in the annexed sections, Fig. 5) common in Delft earthenware, but not occurring—or only very exceptionally occurring—on English porcelain other than Bow. This form is found in such

unquestioned Bow pieces as plates with the Kakiemon partridge or "quail" pattern, in distinctive Bow enamels, and in plates with *Prunus* reliefs on the rim, authenticated by "wasters" found on the site of the factory.

The marks on one of the plates in the Schreiber Collection are reproduced in Figure 2a. The faint and unconvincing imitation of the Meissen crossed swords will be observed alongside the sham Chinese characters. A much better imitation of the Meissen mark is seen on a pretty slop basin, also at South Kensington (Fig. 3).

As regards shapes, we find not only circular but also (as frequently in Bow porcelain) octagonal plates and oblong eight-sided dishes, and bulbous water bottles (Fig. 6).

The powdered blue in these Bow examples is definitely speckled, and

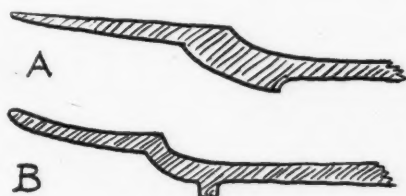


Fig. 5—SECTIONS OF PLATES

*A.* Showing characteristic base of Bow plates and dishes with sunk centre under the base.

*B.* Showing characteristic *Salopian* base with bold foot-ring.



of a strong sapphire tone. A plate in the Herbert Allen Collection, exhibited on loan at South Kensington (Fig. 8) is decorated with exotic birds in the panels, in enamel colors including the typical "stale mustard" yellow, slatey blue, and purplish crimson of Bow. The blue ground in this case is lighter than usual in tone and poor in color. The pseudo-Chinese mark on the back of this plate is shown in Figure 8a. Bow plates also occur in which there is no painted design, the entire surface being covered with the speckly "powdered blue."

Pieces which can justly be attributed to Lowestoft show an even greenish cream colored translucence.\* The powdered blue ground is generally blotchy and smudgy, and of darker tone than that of Bow. The plate in the British Museum (Fig. 9) with a view of Lowestoft Parish Church is an unimpeachable example. The teapot in the Schreiber Collection at South Kensington is also typical (Fig. 7).

The pattern was used at Worcester, but here again, even when the factory marks of a crescent, a script *W*, or a fretted square are not present to settle the question, the technical characteristics will be a guide. The paste shows the duck's egg greenish translucence of the first Worcester body, the glaze is tight and even, and free from the stains by which the soft Bow glaze is often disfigured. The blue is of a pleasant dark-greyish tone, almost "navy blue," and

\*For an account of English Lowestoft porcelain the reader is referred to an article on the subject by Frederick Litchfield, in *ANTIQUES*, Vol. I, p. 252.

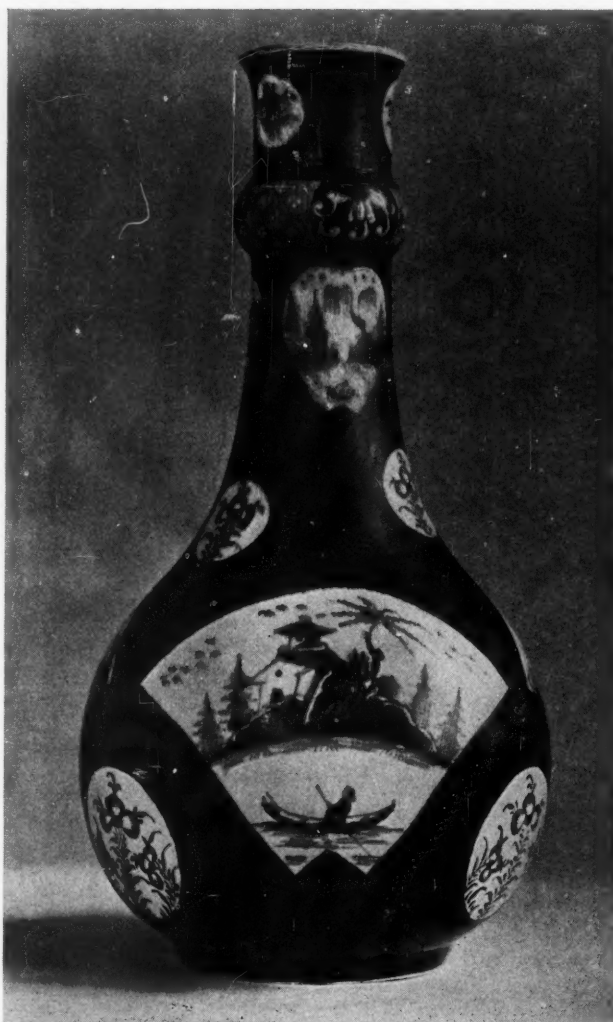


Fig. 6 — WATER BOTTLE (Bow)  
Victoria and Albert Museum (Schreiber Collection).



Fig. 7 — TEAPOT (Lowestoft)  
Victoria and Albert Museum (Schreiber Collection).

sprayed on so evenly as to form a dense unbroken covering. The foot-ring has the neat Worcester finish of blunt triangular section, and within it, as a rule, will be found a narrow circle bare of glaze, as usual in Worcester porcelain. Figure 1 shows a typical Worcester example.

Lastly we pass to the examples of this pattern on "Salopian china," the porcelain made, from 1772 onwards, at the Shropshire factory of Caughley. A plate at South Kensington (Fig. 4), with the name *Salopian* impressed in small neat characters on the back (Fig. 4a), will serve very well as a criterion. The paste is of a fairly even creamy translucence. The powdered blue is granular, and much like that of Worcester as regards tone. In addition to the impressed mark, the plate shows some feathery imitations of Chinese characters in blue, in a form making no sort of pretence to be decipherable, and recalling the disguised Arabic numerals which are the recognised mark of a certain other class of Salopian china. The plate has a bold foot-ring, of rectangular section (as in B of Figure 5).

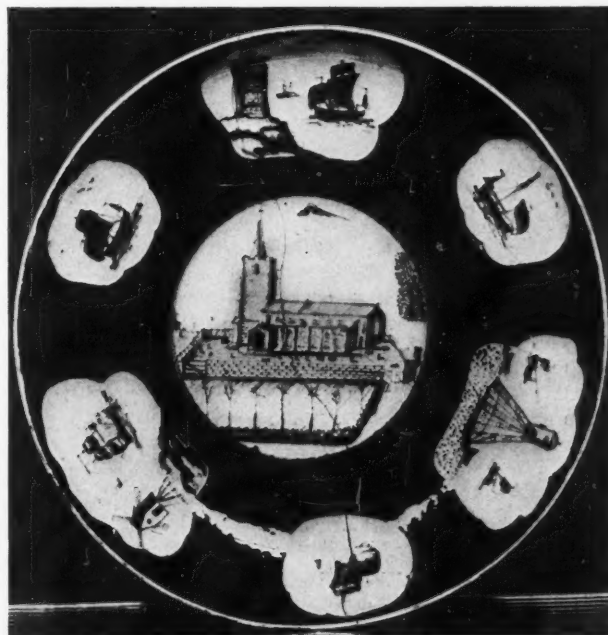
So far as I am aware, this decoration was not used at Chelsea or Derby, or at Longton Hall, and if it should appear on Liverpool porcelain, the usual poor quality of Liverpool as regards pigment and glaze should make it easy to recognise. It seems, to judge from the number of specimens surviving, that its popularity was greatest at Bow, probably from about 1760 onwards to the closing of the factory in 1776.



*Figs. 8 and 8a.—PLATE (Bow)*

Decorated in enamel colors in reserves on a powdered blue ground of lighter tone than usual. The mark on this plate is shown in the detail of 8a at the right.

*Victoria and Albert Museum (Herbert Allen Loan Collection).*



*Fig. 9 — SAUCER-SHAPED PLATE (Lowestoft)*  
*British Museum.*

# Early Cotton Printing in America

By FRANCES LITTLE

Department of Decorative Arts, Metropolitan Museum

IN the years bordering on the Revolution, when America was struggling toward economic as well as political independence, cotton printing was among the infant industries that occupied the earnest attention of the leaders of the young country. Even from earliest days, when the Colonies were merely a fringe on the edge of the continent, the frontier at their doors, there was manifest a certain sophistication in living; and calicoes—whose vogue had attained such heights in the old world—were well and favorably known.

The six "calcue shirtes" of John Wynter were a matter of public record in 1636. The "5 painted Callico curtains and valients," in the inventory of the "witch" Anne Hibbins in 1656, could have been, at that date, none other than the beautiful and costly *toiles peintes* of the Orient, brought to Europe by the East India trading companies. "Three flowered calicoe samares" were owned by the widow of Doctor Jacob de Lange of New York some years later; and it was in 1737 that "fashionable Calico" was ordered for the young ward of Colonel John Lewis of Virginia.

The material, though modish, was not generally worn until after the Revolution. "Since the peace," says a writer of the period, "calico has become the general fashion of our countrywomen and is worn by females of all conditions at all seasons of the year in town and country." It was imported from France, "delicate in color, fine in texture, and high in price," and from England. A chronicler at the close of the eighteenth century has left us a picturesque account of the bustle caused by the arrival of the London ships at Clifford's wharf in Philadelphia, and the admiration expressed by the retailers—generally female at the time—at the rich display of British chintzes, muslins, and calicoes. It was these same British chintzes that, a few years earlier, had been regarded with less conspicuous favor, when the wives of Boston citizens were forbidden their use, and American women burned their stock of English printed gowns

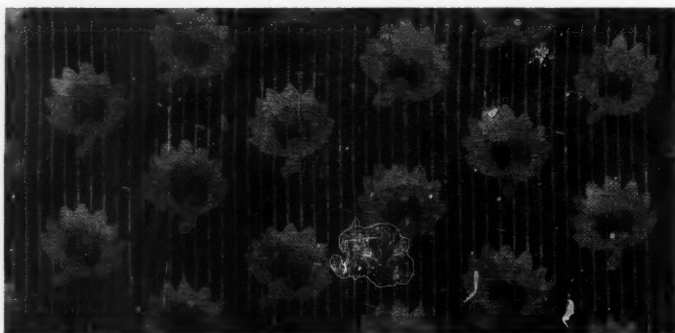


Fig. 1—AN EARLY DESIGN

Printed by Robert (afterward Sir Robert) Peel of Lancashire, England, of the firm of Peel and Yates, whose prints were among those burned by patriotic American women in Revolutionary days. Due to the popularity of this pattern, the parsley leaf, its originator was named "Parsley Peel."

Courtesy of the Metropolitan Museum of Art.

rather than wear an article of British taxation (Fig. 1).

This trade had, naturally, profited the English market, and, as it was always the policy of Great Britain to keep the Colonies in a dependent state and to discourage such manufactures as might compete with her own, any attempt in the way of American industries had always been viewed with alarm and displeasure by the home government. Lord Cornbury, Governor of the Province of New York, in 1705, reported his views to the British Board of Trade in the following terms:

I hope I may be pardoned if I declare my opinion to be that all these colloneys which are twigs belonging to the manufacturing tree of England, ought to be kept entirely dependent upon and subservient to England, and that can never be if they are suffered to go on in the notions that they have that, as they are Englishmen, soe they may set up their same manufactures here as people may do in England: for the consequence will be, if once they can see they can cloathe themselves, not only comfortably, but handsomely, too, without the help of England, they, who are not very fond of submitting to government, would soon think of putting in execution designs they had long harboured in their breasts. This will not seem strange, when you consider what sort of people this country is inhabited by.\*

Lord Sheffield said that the only use of the Colonies was the monopoly of their trade; but Adam Smith characterized as "badges of slavery" the restriction imposed upon them.

Thus public enterprise was discouraged; but spinning and weaving were carried on in private households. Dyeing was a local industry, and each village had its own dyer, but, owing the lack of technical knowledge, the colors were poor and frequently ran, a fact which, in part, accounts for the bedraggled appearance of the Continental army.

Of the printing of cotton in America prior to the Revolution but few isolated instances are recorded. Lack of mechanical processes and trained workers seems to have militated against the establishment of the industry. Indeed, a committee reporting on early manufacturing conditions comments on the "difficulties

\*Bagnall, William R., *Textile Industries of the United States*. The Riverside Press, Cambridge, 1893.

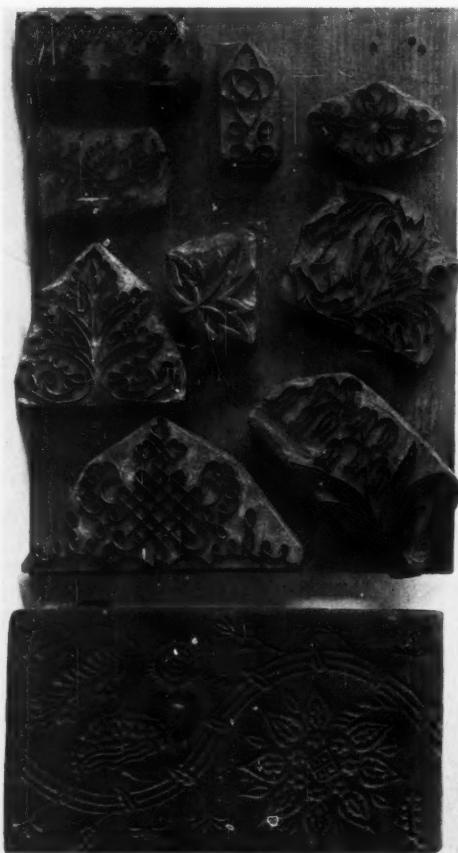


Fig. 2—OLD WOOD BLOCKS

In Memorial Hall, Deerfield, Massachusetts. All but one of the blocks in the upper picture were made by inserting flat bands of brass in a wood base. Sometimes the interstices in the brass outline were filled with felt.

Courtesy of the Pocumtuck Valley Memorial Association.



that occur in so arduous an undertaking as attempting to establish manufactures in a country not much acquainted with them, such as finding artists and making machines without models (or imperfect ones)."

A copy of the *Boston News Letter*, April 28, 1712, contains a very early advertisement of a printer George Leason, "lately arrived here from England," who, with Thomas Webber, "have set up a Callender-Mill and Dye House in Cambridge Street, Boston, near the Bowling Green where all gentlemen, Merchants, and others may have all sorts of Linnens, calicoes, stuffs or Silks Callendered: Prints all sorts of Linnens;" and, in 1761, the wife of John Haugan advertises that she "stamps linen china blue or deep blue or any colour that gentlemen and Ladies fancies."\*

The field was not limited to printers in cotton only, for James



Fig. 3 — COTTON SPUN AND WOVEN AT LA TOURETTE FARM, BOUND BROOK (early eighteenth century)

Sent away to be printed.

Courtesy of the Metropolitan Museum of Art.

and Printeth Calicoes."

As the early settlers had brought with them a proficiency in certain industries, it is certain that some few possessed a knowledge of textile printing. Witness the rare and ancient wood blocks owned by the Pocumtuck Valley Memorial Association and preserved in Memorial Hall in Deerfield, Massachusetts (Fig. 2). The blue and white piece spun and woven in Bound Brook, New Jersey, in the early eighteenth century was sent away

to be printed (Fig. 3), and it is interesting to note that its design reflects clearly the scrolling floral motives of those printed cottons of India, treasured, like the curtains of Anne Hibbins, among the possessions of the earliest settlers.

Another example of the same general design and period, also blue and white, was found in Long Island (Fig. 4); while the



Fig. 4 — FLORAL PRINT, WOOD BLOCK (early eighteenth century) From Long Island. This print hangs at the windows of the Woodbury, Long Island, room of the American Wing, Metropolitan Museum of Art.

Courtesy of the Metropolitan Museum of Art.



Fig. 5 — PASTORAL SCENE, AMERICAN (c. 1780)

Wood block, blue and white.

This print is a part of a piece in the Essex Institute which has the same general motive as that illustrated in Figure 7.

Courtesy of the Metropolitan Museum.

Franklin, the founder of the *New England Courant*, who, in 1713-1714, had brought from England a press and type and had established himself in Boston, printed not only journalistic matter, but linens, calicoes, and silks as well, both branches being continued after his death by his wife, assisted by her daughters as compositors. A New England engraver who likewise turned his talents toward fields outside his immediate activities was Francis Dewing, who, as announced in a Boston newspaper of July 30, 1716, "Engraveth and Printeth Copper Plates — likewise Cuts neatly in wood

*Bird and Tulip* fragment, of the late eighteenth century; is probably of Pennsylvania German provenance, and illustrates the same "resist" process that was practised so extensively in Germany (Fig. 6).\*

Two pictorial prints of approximately the same date are the *Pastoral Scene* (Fig. 5) and — a document of exceeding importance — the piece spun, woven, and printed by Elizabeth Pierce-Throop,

born in 1743, died in 1788, and buried in Burying Place Hill Cemetery, Rehoboth,

\*R. T. H. Halsey and Charles O. Cornelius, *A Handbook of the American Wing*. Metropolitan Museum, New York, 1924.

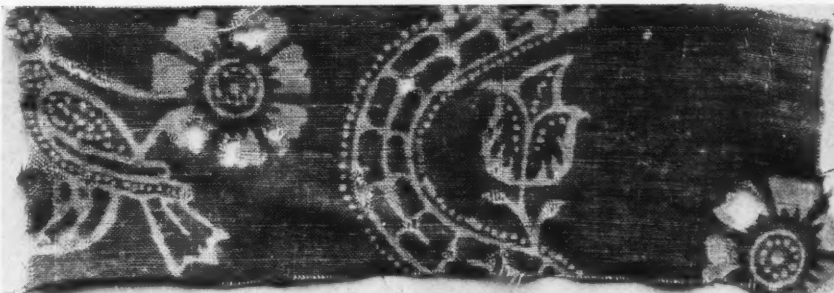


Fig. 6 — RESIST PRINT FROM PENNSYLVANIA (late eighteenth century)

*Bird and Tulip* pattern.

Courtesy of the Pennsylvania Museum.

Massachusetts.\* Interest is added to this fragment by the naïvely phrased epitaph in the margin (Fig. 7).

All of these records, however, are only a preface to the real history of cotton printing as an industry, which dates from the last quarter of the eighteenth century, and to which impetus was given by the isolation of the Colonies at the time of the Revolution, when America, cut off from European supplies, necessarily laid the foundation of her manufacture.

In 1774 the Englishman John Hewson, the first calico printer in Philadelphia of whom there seems to be any record, had come to America under the auspices of Benjamin Franklin, who was deeply interested in the industry. His quaintly worded advertisement appears in the *Pennsylvania Gazette* of July 20, 1774.

Hewson established his print works on a small stream of water then known as Gunners Run, near the famous elm under which Penn made his treaty with the Indians. At the outbreak of the Revolution, he served with the American forces, and was taken prisoner at the battle of Monmouth. Hewson escaped his captors, however, and, though a reward of fifty guineas was offered "for his body, dead or alive," due, no doubt, to his skill in an industry which offered rivalry to British trade, he survived the war to become a notable figure in his profession. An indication of his sentiments toward his former countrymen may be found in his public notice in the *Pennsylvania Packet*, of November 9, 1779, where, after announcing the removal of his industry, he attributes a limitation of facilities to the destruction of works and materials by the "savage foe of Britain," but promises spiritedly that his blue handkerchiefs with white spots and his "very neat gown patterns" of the same color will be equal to any work done by "the boasted Britons."

\*The writer has recently found, in the Essex Institute, Salem, Massachusetts, a piece of blue and white printed cotton which combines both these designs, thus suggesting that cotton printing was done in the vicinity of Rehoboth where there was, a few years later, a cotton mill.



Fig. 7 — BLUE AND WHITE PRINT

Inscribed in margin: "Cloth spun, woven and printed by Elizabeth Pierce-Throop, who was born in 1743 and died April 9, 1788, and is buried in Burying Place Hill Cemetery, Rehoboth, Mass. She married the second time Lieut. Jeremiah Wheeler.

*Her Epitaph*

Her family did often share  
Her generous look and tender care,  
Likewise her friends did also find  
A neighbor that was just and kind.  
She lived on earth greatly desired  
Greatly lamented when expired.

*Privately owned.*

Philadelphia *Directory* carried the entry "Hewson, John, jun. Beach near Warren," after which date the name in connection with calicoes ceases.

In 1774, a linen printing establishment was set up in Philadelphia by John Walters and Thomas Bedwell, who advertised their ability to print "a single gown, waistcoats, chair bottoms, etc."

In the same year Joseph Barth of Bethlehem, Pennsylvania, begged leave to inform the public that he had begun printing cotton, that his colors stood washing as well as if imported from Europe, and that they were in no respect pernicious to the cotton and linen; and he

added darkly that this was not always the case in most imported prints.\*

An isolated and picturesque example of early cotton printing is the "one man establishment of Herman Vandausen, a native of Mulhouse, at East Greenwich, Rhode Island, about 1790. Vandausen was employed by Zachariah Allen, a pioneer of calico printing. The former, sometimes called the "first calico printer,"† cut his own designs and wood blocks, and printed

\*Additional calico printers whose advertisements the late Alfred Coxe Prime has quoted from Pennsylvania journals are: Nathaniel Norgrove, 1777; Henry Royle and Company, 1784; Robert Taylor, who at one time had been a partner of Hewson, 1786; Nicholas Mayer, 1791; Oakford and La Collay, 1797; Stephen Addington, 1797; and Davy, Roberts and Company, 1798.

†For further mention of Zachariah Allen see *ANTIQUES*, Vol. VII, p. 129.



Fig. 8 — WOOD BLOCKS (c. 1790)

Designed and cut by Herman Vandausen, who printed cottons at East Greenwich, Rhode Island.

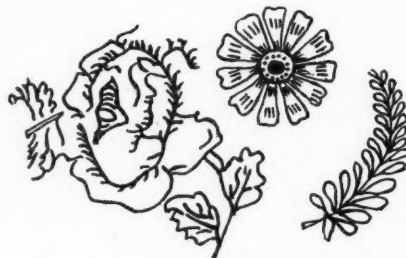


Fig. 9 — PRINTS FROM VANDAUSEN'S BLOCKS





Fig. 10 — EARLY AMERICAN COTTON CLOTH (eighteenth and nineteenth centuries)

1. Sea Island cotton (Arkwright).
2. New Orleans cotton.
- 3 & 4. Blue and white sprig (William Sprague, Cranston).
5. Brown and white (Fall River).
- 6-10. Brown on white (Merrimack Mills).

This and Figure 8 by courtesy of the Rhode Island Historical Society.

India cottons as well as the homespun of neighboring families (Fig. 9). His calicoes were held little inferior to the fabrics from India, but, owing to the introduction of unlimited quantities of Indian and English goods which were sold at low prices, they were deemed unprofitable from an economic point of view. Examples of his exceedingly interesting experiment are preserved to this generation in the form of Vandausen's blocks now in the possession of the Rhode Island Historical Society (Fig. 8). The great advance in cotton printing at this time is noted by Coxe, who states his opinion that the importation of printed linen, "calicoes," and cottons might be greatly reduced by the establishment in the country of a few more calico printers.\*

Following the Vandausen venture, the firm of Schaub, Tissot, and Dubosque engaged, in 1794, in printing calico in Rhode Island. Dubosque, who, at one time, had been in the French navy, had learned his trade, like Vandausen, in Alsace. Calcutta cottons also were used by this establishment; the printing was done from wooden blocks; and the calendaring by friction with flint stones. By 1840 there were in Rhode Island seventeen dyeing and printing establishments. Their state of efficiency was such that a sample of imported French fabric, selling at fourteen cents a yard by the case, forwarded to Providence by a local agent, was, within sixteen days, reproduced and sold at ten cents; the copper cylinder having been engraved, the colors chemically compounded, the cloth printed, dried, and cased within twelve days.

In Paterson, New Jersey, in 1790, there was established, through the efforts of Alexander Hamilton, who is said to have drawn the charter, the *Society of Useful Manufacturers*, with the purpose of making and printing cotton. In his famous *Report of Manufacturers*, written in 1790, Hamilton refers to a society about to be organized for this purpose, with a capital of half a million dollars; and it was this experiment, probably, that was in the mind of Coxe when he wrote that, in the business of calico printing, "some promising attempts have been made." Machinery

\*Coxe, Tench, *An Essay on the Manufacturing Interests of the United States*. Philadelphia, Printed by Bartholomew Graves, 1804.

and workers were imported, and, in 1794, a complete factory was started with spinning and weaving appliances and bleach and print works, twelve thousand dollars having been appropriated for the latter. One hundred and twenty operators were employed. This ambitious undertaking, however, which had been launched with such high hopes, met with disaster. Defalcations among its officials, war in Europe, and a market oversupplied with foreign manufactures brought about its ruin; and, in 1795, calico printing was discontinued, thus bringing to a close the first chapter of the great industry of the present day.

Massachusetts, where a cotton factory was operated at Beverly, in 1787, had its calico printers about the same time, but these latter had apparently not attained to any great numbers. A historical description of Boston, written in 1794, states that calico printing had been undertaken in the town with plain cottons brought from India, the result testifying to the skill of the local artisans. Public spirited citizens are appealed to for the purpose of providing a fund to subsidize the American cotton printing industry and to effect an estimated saving of ten to fifteen per cent over the cost of foreign fabrics, of which large quantities were imported, and for which large sums were paid out.

All these praiseworthy and patriotic attempts seem to have lacked the government support that supposedly might have been vouchsafed them. There must be considered, however, the total and very natural lack of contemporary comprehension of the great economic future of America; when Franklin, in 1760, was of the opinion that several centuries would elapse before the country would be populated as far as the Mississippi and St. Lawrence, when John Adams wrote, in 1789, that America would not be able to supply herself through her own manufactures for three hundred years, and when Washington was not willing to encourage manufacturing to the prejudice of agriculture, which was held to be the country's hope.

At the turn of the century, nevertheless, numerous establishments sprang up. About 1805-1806, Benjamin and Barney Merry carried on a "coloring business" in Pawtucket, one room



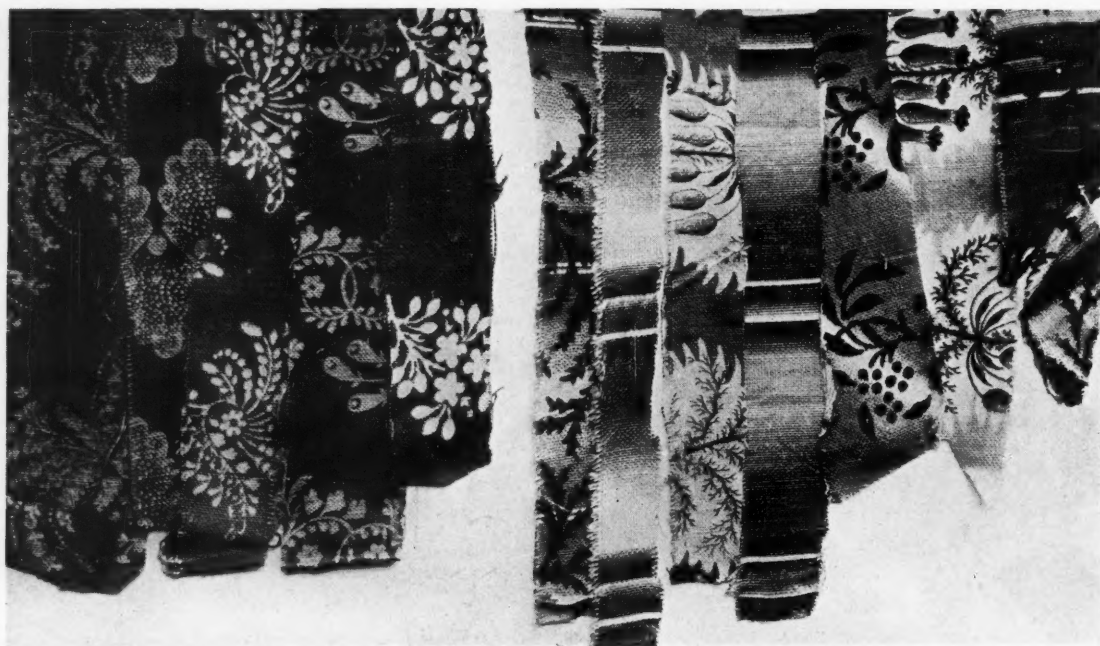


Fig. 11 — TAUNTON PRINTS, AMERICAN (nineteenth century)  
Courtesy of the Rhode Island Historical Society.

being devoted to block printing. There were the Cranston Print Works, owned by William Sprague, where bleaching and printing were commenced, in 1825, with a machine that printed in two colors, wood blocks being used in addition (Fig. 10). Sprague left a large estate to his three sons, of one of whom, Benoni, it was said that "he loved his fiddle and pleasant company better than manufacturing cotton cloth or printing calico or anything connected therewith." There were the Allen Print Works, founded at Providence by Philip Allen, the son of Vandausen's employer, and a like industry at Pawtucket under the auspices of Crawford Allen, his brother.

In Pennsylvania appears, in 1803, the name of Stewart at Germantown, and Thorburn at Darby; and the firm of Thorp, Siddel and Company, near Philadelphia, is credited with the first calicoes made in America by the cylinder printing system invented by the Scotchman, Bell. In 1811 Francis Labbe, a Frenchman, began calico printing at 206 Cherry Street, Philadelphia, but, after four years — due possibly to temperament, possibly to necessity — he relinquished his trade to become a dancing master. It was Matthias Baldwin of locomotive fame, who, in 1825, with D. H. Mason, first carried on in America the business of engraving rollers for calico printers, having employed the ingenious scheme of etching into soft steel, with acid, a design previously drawn on the waxed surface. When the pattern had been bitten to a sufficient depth the roll was cleaned and hardened, and the impression given to the printing cylinder by rolling it under pressure against the surface of the pattern. This mechanism was used in 1832 by Thomas Hunter, who had begun calico printing in Philadelphia three years earlier.

In Massachusetts, a pioneer printer was Andrew Robeson of New Bedford, who entered the business in Fall River in the early nineteenth century with imported Scotch and English help. He printed, at first, in simple blue and white, later adding block printing in several colors. The Merrimac Company, in 1823, produced calico prints, for which cylinder engravers had been brought from England, though its first example, a madder ground with white spots, was, in the works of an early worker in the

mills, "a garb of humiliation, for the white spots washed, cloth and all, leaving me covered with eyelet holes" (Fig. 10). The Taunton Manufacturing Company built a mill, in 1823, for bleaching and printing cotton; and in Dover, New Hampshire, in 1825, the industry was developed with wood blocks and the employment of local workers. The introduction, two years later, of a cylinder printing machine from England — the exportation of which machinery was strictly guarded, and its acquisition by American manufacturers therefore hailed as triumph — resulted in the displacement of native labor by English operators (Fig. 11). A very important innovation in the history of textiles was the introduction in Lowell, in 1829, of Turkey red, which had long explained the superiority of the French prints over English and American productions.

In 1823, in Bronxdale, New York, was established a printing, bleaching, and dyeing plant; and, in 1826, the Hudson Calico Print Works at Stockport is recorded as capable of printing three hundred yards a day, using both block and cylinder.

The South seems to have furnished practically no contribution to cotton printing of the period, though a reference appears in the report of 1809, by Gallatin, Secretary of the Treasury, in regard to considerable capital invested near Baltimore in a printing establishment capable of great extension, granted some encouragement. There was, too, a works in Baltimore in 1822, where calicoes in seven or eight colors, brilliant as imported material, are praised by the Editor of the *Register* of that city; and the Warren manufactory was in operation in 1824.

But the activities of New England and Pennsylvania manufacturers illustrate the development of the enterprise which now occupies so important a part in the economic life of America, and of whose early efforts so little evidence is preserved. While the prints of the Orient and of Europe — those examples of high artistry and technical achievement — are widely collected and documented, there are yet to be sought out, if indeed they exist, examples of those earnest and hopeful beginnings of the undertaking that developed eventually into so great and far reaching an industry.

# Early American Lamps\*

By CHARLES L. WOODSIDE

Illustrations from the author's collection

## Part II: Closed Lamps

ONE of the causes of the Revolutionary War was the restriction placed (by the Mother Country) on manufacturing in the colonies; but toward the close of the century, after independence had come and the new nation had established itself, conditions once more became settled and a great revival of industry set in. And although this industrial activity was seriously interrupted by the War of 1812, it soon recovered, and thereafter continued with increasing vigor.

### THE WHALE OIL TYPE

This industrial development brought about many changes. The steam engine had proved successful, and new machinery of various kinds, the result of American ingenuity, was applied to industrial processes. The individual craftsmanship of former days had gradually given way to mass manufacturing. No longer were utensils and other articles made singly to order, but by special machinery in quantities of hundreds and thousands. It was during this period that the closed lamp, as exemplified by the whale oil type, came into active being. Who invented it and when and where, and whether it had been in use to some limited extent before this time have never been definitely determined; but when it was put on the market, its immediate adoption by the public and its immense popularity were unquestioned.

The American whale oil lamp with its distinctive burner was a great innovation, entirely different from anything of its kind that had preceded it, a lamp "of a form peculiar to the country."<sup>†</sup> It was probably a production of the inventive genius of our own Benjamin Franklin; and, while the evidence is somewhat obscure, the invention is very generally attributed to him by all well-known writers on the subject. The matter is one in which he would naturally be greatly interested, partly because of its general importance, as evidenced

by his improvement in the street lights in Philadelphia, and partly because of the fact that his own father was a maker of candles in Boston. Moreover, his active and alert mind was constantly engaged, even while important matters of state were under consideration, in observing and improving just such things as these which appertained to the comfort and convenience of daily life.\*

I think we can truthfully say that, whenever it may have

\*It would not be surprising to learn some day that the whale oil lamp had its origin in a cork stopper and a bottle in the hands of this wise philosopher and genius. Corks and bottles were in common use in those days. What could be more easily accomplished than to thrust a small tube through the length of such a stopper, to insert a wick in the tube, to fill the bottle with oil, and to put the stopper in the bottle? It simply remained to apply a flame to the wick and behold, a lamp! And furthermore, what could be more natural at the time this event may have taken place than that Franklin should have gone to his friend and neighbor, Richard Wistar, maker of glass in Philadelphia, where they both lived, and shown him his bottle lamp and asked him to make a good and properly designed lamp for his new cork burner. For Richard Wistar was not only a maker of glass bottles and glassware in general, as his father, Caspar Wistar, had been before him; but he was also the maker of Franklin's electrofying globes and tubes, and of the panes of glass for the square lanterns which

Franklin devised for use in lighting the streets of Philadelphia—a form of lantern which has remained in use to this day; and later he was the maker of Franklin's glass lamps. Franklin improved the street lantern in 1757, and it may well be that the smoky lamp it contained caused him to consider what improvement could be made in this utensil.

I doubt very much if Franklin fully realized the true value and significance of his invention, although he never appears to have missed anything. Apparently he did not consider it of any particular importance, for he has never mentioned it except in connection with the use of two wick tubes instead of one. It does not

appear to have been adopted for use in any general way, partly, perhaps, because new inventions did not make a strong appeal in those days, and partly because Franklin went to England immediately after, remaining there more than five years. Wistar however, appears to have designed a lamp of proper form, and in 1769 it is recorded that he "united the two branches [of his business] at his house in High Street, above Third, where he made glass lamps

and bottles, and brass buttons." [Bishop, *History of American Manufactures*.] Wistar closed his factory in 1780 and died in 1781, while Franklin was in France; and Franklin died in 1790, soon after he returned home, not having seen Wistar since 1776. With the passing of these two men, so intimately connected with this affair, the light of the lamp went out and even the



Fig. 7—EARLY GLASS LAMPS

Blown and fashioned by hand for the tin and cork burners. a, with welter foot; b, blown oil bowl and pressed base, acanthus pattern, Sandwich; c, candlestick with fixed peg lamp top, welter foot; d, four-part mold; e and f, one wick.

Heights range from 1 3/4" to 6 3/4"; capacities, from 1 3/4 oz. to 4 3/4 oz.

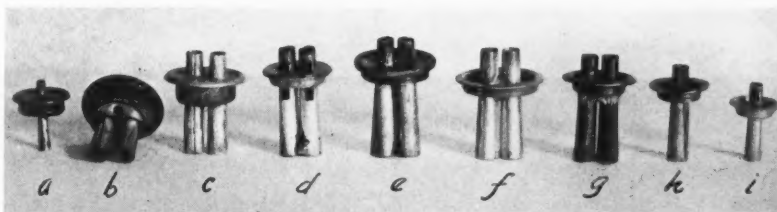


Fig. 8—WHALE OIL BURNERS

a, b, and c, tin and cork; d, pewter, early form; e, brass, early form; f, pewter, later form; g, brass, later form; h, brass, later form; i, pewter, later form.

\*Continued from the December number of ANTIQUES.

<sup>†</sup>H. J. L. J. Massé, in *The Pewter Collector*, page 101, says, "Boston was the chief seat both of its [pewter] manufacture and also of the distribution of English pewter. The use of whale-oil necessitated the introduction of lamps of a form peculiar to the country."

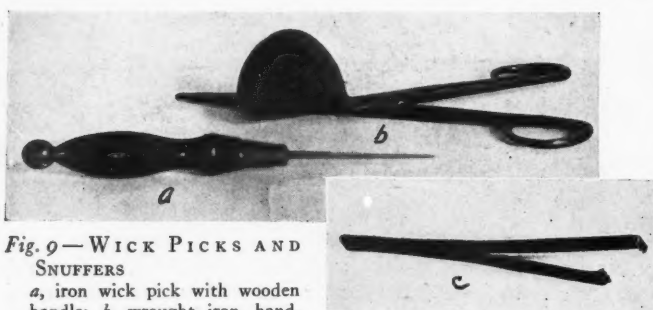


Fig. 9—WICK PICKS AND SNUFFERS

*a*, iron wick pick with wooden handle; *b*, wrought iron hand-forged wick pick and snuffers combined, for lamps and candles; *c*, Sands' improved lamp wick adjustor, marked *Patent Intended*. Boston, 1866.

been invented, the real introduction and adoption of the whale oil lamp were largely due to the establishment of the factory of the New England Glass Company at Cambridge, Massachusetts, in 1818; and to that of the Boston & Sandwich Glass Company at Sandwich, Massachusetts, in 1825. Both of these factories put out an immense quantity of these glass lamps, of all sizes and designs and of many colors, blown, molded, and pressed, whose attractive appearance, combined with their cleanliness, at once brought them into favor. So popular did they become that pewterers, tinsmiths, brassmongers, and even pottery makers hastened to join in the effort to supply the demands of the public, and incidentally to enhance their own profits.

The whale oil lamp consisted essentially of an oil bowl, or receptacle for the oil, and a detachable burner for holding the wick. The oil bowl was made with a circular opening at the top, into which the burner was fitted. The burner could readily be removed when filling the oil bowl, as occasion might require. The burner was the really new and distinguishing feature of the lamp. It was characteristic of this type of lamp and was never used with any other.

#### CORK BURNERS

The first type of whale oil burner consisted of a cork stopper placed between two tin discs, the upper one larger in diameter

lamp itself temporarily disappeared. Meantime, owing to the disturbed condition of the country, the manufacture of domestic glassware had diminished to a considerable extent and was not revived and successfully prosecuted "until long after the period of the late war (1812)," [Joseph D. Weeks, *Report on the Manufacture of Glass*] which brings us close to the beginning of the great era of industrial development. Then, with its coming, the whale oil lamp was brought forth and relighted in full glory.

than the lower one, through all of which passed the tin tube for the wick, the whole being securely soldered together. The wick tube had a slot on one side through which the wick could be picked up as it burned away. It was made in two sizes: small, with one-wick tube; and large, with two-wick tubes placed a little apart. It was fitted into the opening of the oil bowl just as one fits a stopper into a bottle. The upper disc was turned up around the edge to prevent the overflow of the oil in case the wick overfed—that is, drew up the oil faster than it could be burned; and a small hole through the disc and cork allowed such surplus oil to run back into the oil bowl.

In the larger burner the wick tubes were usually one quarter of an inch in diameter at the top, a little larger at the bottom, and one and three quarters inches long. The upper disc was one and one quarter inches in diameter, and the tubes, which extended three eighths of an inch above it, were separated by a small space of about

one eighth of an inch.

In both sizes the upper disc was sometimes stamped with the word *Patent*, but was devoid of further information as to when and to whom the patent was issued. I presume the patent referred to the arrangement of the wick tube and the tin discs, which was probably an improvement on Franklin's original invention. It is well known that Franklin never took out any patents, though he made many inventions. For, as he said, "we should be glad of an opportunity to serve others by any inventions of ours; and this we should do freely and generously."

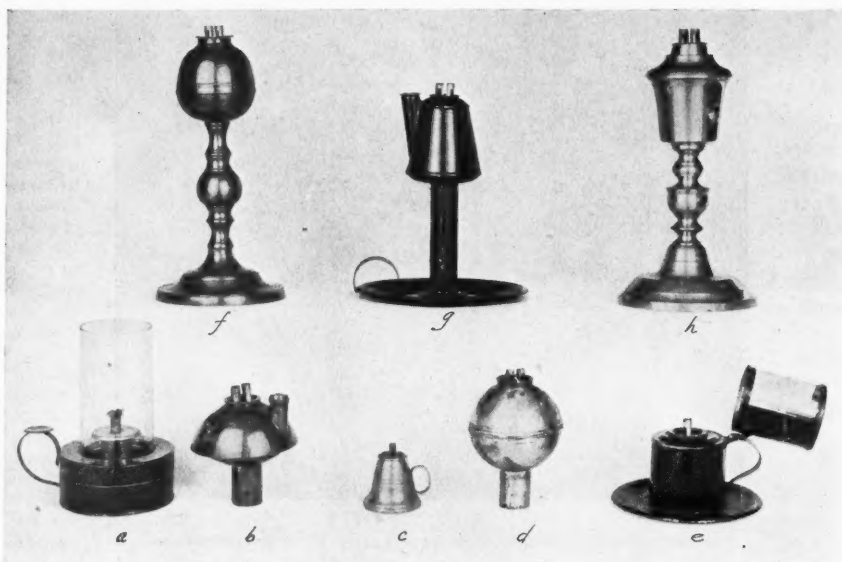


Fig. 10—TYPES OF LAMPS

*a*, tin hand lamp, painted red, tin and cork burner; *b*, brass peg lamp, to be used in a candlestick; *c*, pewter chamber lamp—the smallest regular lamp known to the author; *d*, Sheffield plate peg lamp; *e*, tin hand lamp, japanned, with tin and mica chimney; *f*, brass table lamp, cast and turned; *g*, tin hand lamp, japanned; *h*, pewter table lamp, made by Rufus Dunham, Westbrook, Maine, 1837-1876, pewter burner—a very fine specimen. Heights range from 1 3/4" to 8 3/4".

**PORTER'S BURNING FLUID!**  
It is now some eighteen years since the above article, for portable and stationary light, was presented to the public for trial, and from that time to the present, the demand has increased far beyond my expectations, notwithstanding the many imitations that have sprung up since, and still maintain its superiority over all other compositions for a cheap, clean and safe light.  
The above Fluid, and also my Genuine CAMPENE are for sale by Mr. MICHAEL NUTTING, Portland, Me.  
J. PORTER.  
N. B. The above Fluid and Camphine I have constantly on hand and for sale at my store, No. 322 Congress St., opposite head of Casco St., with an assortment of Fluid, Lamps and Wickings.  
Lamps altered and repaired.  
Also, a good assortment of NUTS and CONFECTION-ERY, with Choice Family Groceries.  
Don't fail to call, both one and all, and try my Fluid and Camphine for yourselves,—none better can be had, and as cheap as the cheapest. MICHAEL NUTTING, Portland, March 16, 1862. cow49

Fig. 11 (left)—PORTER'S ORIGINAL PATENT BURNING FLUID  
Porter's advertisement in the *Portland Transcript* of April 3, 1852.

Fig. 12 (below)—FLUID BURNERS  
*a*, pewter, with brass wick tube and pewter cap; *b*, brass, with brass wick tubes and caps; *c*, brass, with brass wick tube and cap; *d*, pewter, with tin wick tubes and pewter caps; *e*, brass, with brass wick tube, extinguisher, and cap, marked E. F. Rogers Patent, Jan. 30, 1866.





The use of this burner required that the opening at the top of the oil bowl should be made round and smooth, with the edge turned up slightly to form a short neck, into which the cork could be readily and properly inserted. All of the lamps that were used with this type of burner were of blown glass shaped by hand—from the little courting lamps, (so-called, though in reality chamber or retiring lamps) to the larger ones of fine design and workmanship. After glass pressing was invented and perfected, about 1830, oil bowls were blown in a variety of shapes and then fused to pressed bases. These lamps continued to be made until the eighteen forties; and occasionally, some of them may still be found having the lacy glass pressed bases of that period from the Sandwich factory. Cork burners were always used with these blown oil bowls except in the few instances where they may be found in tin lamps. Some of these early lamps are shown in Figure 7.

#### SCREW THREAD BURNERS

The cork burner was eventually superseded by the well-known pewter burner, since it could better withstand the wear due to the constant removal of the burner for filling the oil bowl. The pewter collar, screw threaded on the inside, was cemented to the opening at the top of the glass oil bowl, and the burner, similarly threaded, was screwed into it. The use of tin for the wick tubes was continued. Burners and collars of brass with tin or brass wick tubes were also made. Pewter lamps with brass screw threads and brass burners are of later make than those with pewter screw threads and pewter burners. Figure 8 shows the general appearance of all of these burners.



Fig. 13—FLUID LAMPS

a, glass, molded; b, pewter; c, glass, pressed, Sandwich pattern. In pressing this lamp the plunger entered at the bottom. After it was withdrawn the bottom was reheated and closed up tight. d, glass peg lamp, for candlesticks and chandeliers; e, pewter lamp. Heights, excluding burners, range from 2½" to 5"; capacities, from ¾ oz. to 3 oz.



Fig. 14—FLUID SAFETY LAMPS

a, glass, with safety tube inside; b, pewter, with safety tube inside; c, additional safety tube which screws on burner d and fits inside of safety tube b; e, cap for wick tube, and cap chain. Lamp heights range from 2½" to 3", exclusive of burner.

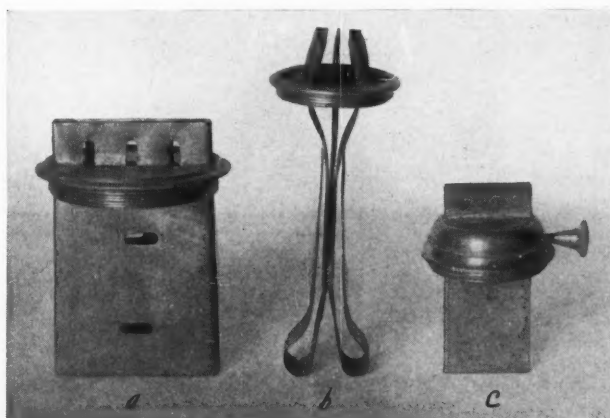


Fig. 15—LARD OIL BURNERS

a, pewter and copper burner, length 2¾", width of wick, 1¼"; b, pewter and copper burner, length 3¾", width of wick, ¾", stamped *Southworth's Patent, July 1842* on the collar; c, pewter and tin burner, with wick regulator, width of wick, 1/8".

Of the great output of lamps during the whale oil period from the time of the introduction of the pewter burner, the far greater proportion was made wholly of glass, with molded or pressed oil bowls fused to pressed bases, or with such oil bowls attached to metal stands with metal or marble bases. Of these lamps there was an almost endless variety. Many were of excellent design, very attractive and satisfactory, while others were simply good, bad, or indifferent. Pewter lamps, too, were greatly in vogue. Of these, as to quality and appearance, the same thing may be said. Some fine brass lamps were also made, and quantities of cheap lamps in tin, plain and japanned. Figure 10 shows some of these lamps.

#### DATES OF PEWTER LAMPS

It seems to be generally believed that pewter whale oil lamps were made and used during Colonial days, or, at least, during the later seventeen hundreds; but, after an exhaustive search, I have been unable to find any evidence to support this view. Of course, it may be correct; but it may be said with certainty that no maker of pewter lamps who marked his wares has yet been discovered as working earlier than 1825.

The whale oil lamp, if perfectly trimmed, gave an excellent light with little or no smoke or odor. The oil consumed with an ordinary two-wick burner of medium size was approximately one quarter fluid ounce per hour, the amount varying according to the condition of the oil, the wicking, and the wick trimming. It required comparatively little care other than filling, picking up the wick, and trimming the latter from time to time when it became encrusted with carbon.

The utensils for this purpose were the wick-pick and the snuffers, as shown in Figure 9. Snuffers are usually associated with the candle, but they were also used with whale oil lamps and the earlier Betty and grease lamps.

#### SOURCES OF WHALE AND SPERM OIL

The whale oil lamp derived its name, of course, from the oil that it consumed. This oil, commonly and commercially known as whale oil, came chiefly from the blubber of the Greenland right whale. Sperm oil, on the other hand, came from the cavity in the head of the sperm whale, and was of a much superior quality and therefore much more valuable. Sperm oil was burned only in those lamps where the best obtainable light was demanded, as in public halls, in naval vessels, lighthouses, and the like; but its greater cost limited its use in most homes,\* where ordinary whale oil was commonly burned.

The whale oil lamp continued in general use well into the eighteen seventies, long after coal oil and kerosene had made their appearance. I can just remember that, when I was a young boy, a pair of handsome Sandwich lamps, relics of former days, stood on the mantel, and that they were always lighted on special occasions.

#### PORTER'S BURNING FLUID

While the whale oil lamp was enjoying its well merited popularity, continuous efforts were being made to produce a still better light, either by means of a new oil or a new burner. The introduction, in 1834, of a new *burning fluid*, as it was called, with its brilliant white light was, therefore, hailed as a great advance and perhaps a real solution to the lighting problem. This fluid was the invention of John Porter of Boston, and was universally known as *Porter's Original Patent Burning Fluid*, as he called it, or *Porter's Fluid*, or simply *Fluid*.

Experiments had been made with oil of turpentine as an illuminant, but the smoke from the rosin which this material contained rendered its use out of the question. Porter discovered that, by adding quicklime to the

oil of turpentine and distilling the mixture several times in succession, the rosin would be eliminated and the resulting purified oil would burn without smoke. From further experiments he found that, by adding two or three parts of alcohol, by volume, to one part of the distilled and purified oil of turpentine, the flame was considerably increased in size and the light much improved.

The lamps in which this fluid was burned were universally known as *fluid lamps*. In later years, however, when camphene was also burned, they were sometimes referred to by the latter name. Porter's advertisement in the *Portland Transcript* of April 3, 1852, a copy of which is reproduced in Figure 11, is interesting as showing the date of introduction of the new fuel.

As this fluid gave a very white and brilliant light, it was almost immediately put into extensive use. There was no smoke and no odor, and the wicks needed almost no attention. But, unfortunately,

the fluid turned out to be very explosive; and, therefore, could not be used with whale oil burners, through which the flame might readily communicate with the gases which formed in the oil bowl, so as to produce an explosion.

To obviate this danger as much as possible, a new type of burner was eventually evolved. It consisted essentially of a metal base about one and one quarter inches in diameter, threaded to fit the collar on the oil bowl; of one or two tubes for the wicks; and of caps for the tubes. The tubes, about one and one quarter inches long, were much smaller in diameter than those of the whale oil burner, and were set near together at the base and further apart at the top — about one inch — far enough to secure a separate and distinct flame from each. The caps were attached to the base by small brass chains.

At first the burners were made of pewter and tin, but, after a time, of brass only. The caps were generally made of pewter even after the burners were made of brass. As it was considered dangerous to blow out the light, the caps were placed over the flame to extinguish it. At other times they remained in place on the tubes to prevent evaporation of the fluid. In some early burners with a single wick tube, a separate tube was provided, slightly larger, which, when slid upward over the wick tube, would cover the flame and extinguish it. Caps were also used with such burners to prevent evaporation. Figure 12 shows these burners, and Figure 13 some of the fluid lamps.

The wicks for Porter's fluid burners were made sufficiently large to fit tightly in the tubes, so that by no chance could the flame communicate with the gas generated in the

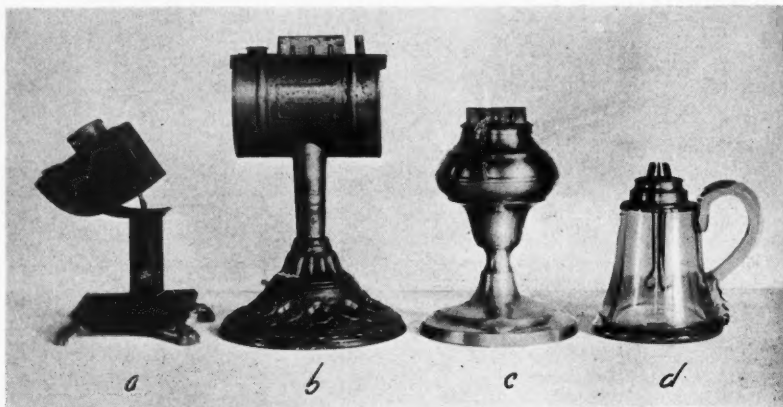


Fig. 16 — LARD OIL LAMPS

a, tin, with brass claw feet, two wicks, each  $\frac{3}{4}$ " wide; the oil holder may be tipped forward as shown, as the oil burns low. b, tin, with cast iron base, original gold lacquer; brass plate on oil bowl says S. N. & H. C. Ufford, 113 Court St., Boston. Kinnear's Patent, Feby. 4. 1851; two wicks,  $1\frac{3}{4}$ " and  $\frac{1}{4}$ " wide. c, pewter, unmarked, one wick,  $1\frac{3}{4}$ " wide; burner shown in Figure 15 a. d., glass hand lamp, two wicks, each  $\frac{3}{4}$ " wide; burner shown in Figure 15 b. Lamp heights range from  $5\frac{1}{2}$ " to 8"; capacities, from  $2\frac{1}{2}$  oz to 5 oz.



Fig. 17 — WHALE OIL SHIP LAMP

Whale oil ship lamp, such as was used on the ship of Donald McKay and others in the 1850's. This lamp is hung in gimbals; and the bottom is so weighted that it will maintain its vertical position under all circumstances of the pitching and rolling of the ship.

\*It may be of interest to note here the prevailing Boston prices of these oils at various times in past years. In 1835, whale oil sold at 35 cents per gallon; 49 cents in 1850; 71 cents in 1855; 49 cents in 1860; \$1.45 in 1865, and 65 cents in 1872. The rise in price in 1865 was due largely to the destruction of the whaling fleet during the Civil War. Sperm oil, owing to its superior quality, sold at 84 cents in 1835; \$1.20 in 1850; \$1.41 in 1860; \$2.25 in 1865; and \$1.45 in 1872. The higher price of the sperm oil, it may be said, was due to some extent to the demand for its use as a lubricant and in the manufactures.



oil bowl. They were usually woven from some coarse loosely spun cotton yarn. When I was a little fellow in school, I remember that at one time all the boys and girls were weaving this material for wicks and other things through the round opening in common wooden spools. These spools had four pins stuck in a square at one end, over which the yarn was woven by the aid of another pin held between thumb and finger.

#### CONVERTED WHALE OIL LAMPS

In many instances whale oil lamps were converted into fluid lamps by the substitution of the new burner and of the new fluid for the old; and while this arrangement was satisfactory if the oil bowl was small, the accumulation of gas formed in a large bowl, partly empty and therefore liable to explode, was dangerous alike to life and property. Accidents and fires from this cause became so frequent that, about 1850, the fire insurance companies in Massachusetts and some other states inserted a clause in their policies forbidding the use of fluid lamps on pain of forfeiture, unless a special permit was granted and an additional charge was paid; and this clause remains in their policies to this day, although its purpose is now obsolete.

The introduction of the so-called *safety lamp* and the use of small lamps, or those having small oil bowls, remedied this trouble to a very considerable extent, though not wholly. Nevertheless, the danger of explosion, even though greatly diminished, materially limited the use of the fluid lamp. Still it was a great favorite, especially in the form of the peg lamp, shown in Figure 13 *d* (similar to the whale oil peg lamps) for use in candlesticks and chandeliers; and continued in general use, along with the whale oil, until long after the coming of kerosene.

#### CAMPHENE LAMPS

Of course many attempts were made after the introduction of Porter's fluid to secure a lamp, the safety of which would no longer be a matter of doubt. The fact that purified oil of turpentine would produce a good light without the addition of alcohol led to its use under the trade names of *camphene* and *chemical oil*. But its light was not nearly so brilliant as that from the burning fluid; and since the words *burning fluid*, *fluid*, *camphene*, and *chemical oil* were soon used indiscriminately, no practical change in the situation resulted. Camphene, as such, must have been placed upon the market about 1846, for the earliest advertisements for its sale that I have been able to find occur in that year.

#### SAFETY LAMPS

Many forms of safety lamps were also devised, among the most notable being those of J. Newell in 1851-1853 (Fig. 14). These lamps were provided with a wire-gauze cylinder extending from the collar to the bottom of the bowl, the space between being sometimes packed with cotton. The wick coming down from the burner was enclosed in this cylinder. Sometimes the gauze cylinder was attached to the burner instead, and, in other cases, both cylinders were used together, one inside the other, for added safety. These lamps were "constructed on the principle that flame, in passing through wire meshes, loses heat, and will not explode inflammable gases."

#### LARD LAMPS

Experiments had been made from time to time with lard as a lighting medium, but the results were not satisfactory. The lard remained in a more or less solid condition, and the wick was unable to draw it up for burning. In 1844 a patent was granted for a "new method of producing lard oil from the solid constituents of fat by hydraulic pressure," and it is stated in Bishop's

*History of American Manufactures* that "it proved valuable." The oil was clear and colorless, and remained liquid unless exposed to the cold. As such exposure might occur at any time, artificial means were devised to keep the lard oil warm when in use, generally by the extension of the wick tube down nearly to the bottom of the oil bowl. The heat from the flame was thereby communicated to the lard oil, with the desired result. Figure 15 shows several characteristic lard oil burners, two of which, *a* and *b*, belong in the lamps shown in Figure 16, at *c* and *d* respectively.

Many other devices were tried, with more or less success, such as the arrangement shown in Figure 16*a*. In this lamp the oil holder is attached to the upright by a hinge, and may be tipped forward and downward, if desired, to ensure melting and the consequent free flow of the oil. There are two wicks in this lamp instead of one, each three quarters of an inch in width, placed side by side. Another lamp had the oil holder in the form of a cylinder mounted on its axis, which could likewise be turned downward for the same purpose. A correspondent in the *Scientific American*, of July, 1860, suggested that "a wire placed near the burner and extended down into the oil would accomplish that purpose in a satisfactory manner."

As lard oil was not inflammable or explosive, it was received with confidence, and, in due time, came into use along with whale oil and fluid. It retained its hold for many years, and, even as late as 1865, Bishop states that 249,896 gallons of lard oil were manufactured in Boston during that year. The United States Navy, always conservative in such matters, did not adopt lard oil for use on board ship until 1868, and then "on the score of economy and efficiency" and "in view of the considerably increased cost of sperm oil," as stated in the annual report. The year following, it was stated that "its use has proved quite satisfactory for illuminating purposes," and it "may be used with about equal efficiency and facility and with a considerable saving of first cost."

The burner used with lard oil generally carried a wide, flat wick, and in this respect was different from the wicks which had preceded it. Wicks were sometimes as wide as two inches; and, of course, this added burning surface greatly augmented the amount of light given out. The light was clear, bright, and satisfactory. The wick required picking up and trimming, just as did that of the whale oil lamp. The wide flat wick was characteristic of the lard oil lamp, although narrow ones are occasionally found in them and in some forms of lamps burning fats and grease. Figure 15 shows three characteristic lard oil burners, and Figure 16, several lard oil lamps.

#### OTHER INVENTIONS

Of course many lamps other than those described were made; but although they were probably used here and there, none of them ever came into general use. Among these was *Dyott's Patent Camphene Solar Lamp*, 1852, described as "the only lamp in use that will burn dry with a short wick;" the *Improved Diamond Lamp*, 1856, "the cheapest, safest and best yet offered to the public;" *Sanford & Kinne's Patent Hydro-carbon Vapor Lamp*, 1860, of which it was claimed that "six jets will burn an hour at a cost of one cent, or two small jets all night for a cent, making a saving of 25 per cent over any other way of burning the fluid;" and many others of various kinds. Besides these there were the Argand lamp and the Astral lamp, beautiful and excellent, but too costly for general use.

Petroleum came in 1859. The first patent for a kerosene burner was issued that year; others followed in rapid succession. Thus the kerosene period of lighting was ushered in. But many of the older lamps continued to be used for many years afterward.





Fig. 1 — A CONGRESSIONAL ALTERCATION (1798)

The disagreements of American statesmen have, more than once, led to fisticuffs. Here is a caricature representation of an encounter between Representatives Lyon and Griswold that occurred in the idyllic early days of our great Republic.

## Our Fathers' Funnies

By CARL W. DREPPERD

*Illustrations from the author's collection*

A PROMINENT banker settles down in his seat on the 8:43. He opens his paper. Does he, after a glance at the first page headlines, immediately turn to the financial page? No. He turns to the funnies to discover whether or not the widow Zander has finally landed Bim Gump or whether Barney Google's duplicity in the Van Horn affair has been discovered. It is altogether likely that you go over the paper of your choice in the same manner.

No matter if a man is stranded in Moscow or Foochow, he can make himself understood by pictures. They are understood by the whole world, including the dumb. And of all pictures, the world loves funny ones best. That is why newspapers have found it profitable to run half a dozen or more comic strips. They help materially in boosting circulation — and in holding it. Not long ago a certain newspaper gained a hundred readers in one small town because it carried a feature entitled *Doings of the Duffs*. Ignatz Mouse has his followers even as the Yellow Kid did, way back in 1900. People like to be amused. In fact, they insist upon it. They will pay more

money for amusement than they will for food or clothing. America today probably supports enough comic artists to populate a good sized town. And they are supported in no niggardly style. We like our funnies daily; we pay for them — and we get them.

But we make a great mistake when we assume that comic pictures are a modern invention. They are not one whit newer in this country than the Constitution. And as for Colonial days — well, funnies preceded the Puritans in the westward movement to these shores. The funnies as we know them today are new only in style and in distribution. In other words, they have been adapted to present day conditions. As far back as 1778, before we even had a Constitution, caricatures poking fun at George the Third had some circulation. These were mostly in the form of broadsides, single sheets which were posted on the windows of printing offices or tacked upon a hoarding board at the taverns. Door to door distribution had not been thought of, but the funnies got their circulation just the same.

In 1798, the citizenry of America got many a hearty

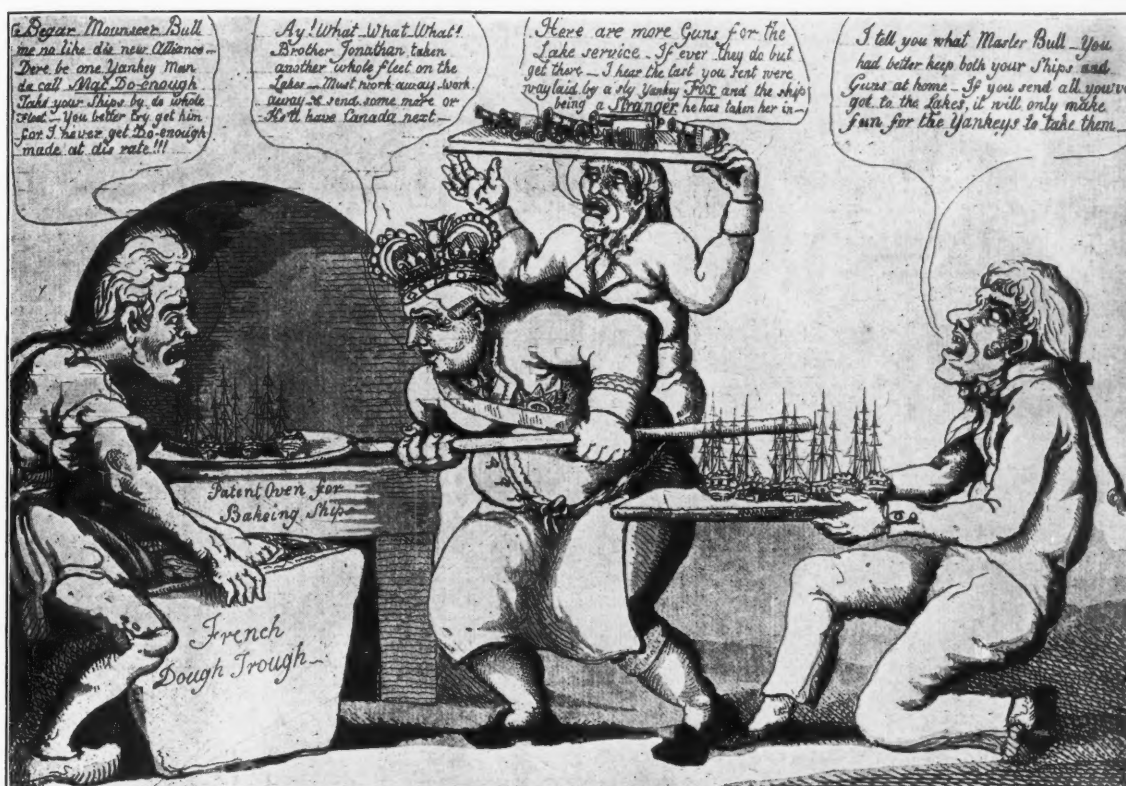


Fig. 2. — A VIGOROUS CARICATURE OF THE WAR OF 1812

John Bull is represented as manufacturing new ships in a baking oven, while a Frenchman with a dough trough queries whether he can supply "do-enough" to offset the depredations of Captain "Mac Do-enough"—an example of the fearsome punning of the period.

laugh out of the doings of their Congress. Notwithstanding the modern sound which this statement may have to your ears, there is no mistake in the date: 1798 it is (Fig. 1). And one of the laughs was on representatives Griswold and Lyon who staged a battle royal, thus described:

He in a trice struck Lyon thrice  
Upon the head, enrag'd sir,  
Who seiz'd the tongs to ease his wrongs  
And Griswold thus engag'd sir.

If political caricature seems to be the main output of our early days, we must remember that politics was the popular sport of all the people; that is, of all the male population. And politics in those early days was not something to be considered only when election time came around. No indeed. Criticizing a public official started immediately upon his assumption of office, and ceased not upon his retirement therefrom.

But in 1812 there were other things to be considered. There was a war

on for one thing—a war that, while successful upon the sea, offered some mighty poor performances to crow about on land. Thus *John Bull making a batch of new ships for the lakes* came into being, and was liberally distributed at a penny a copy by chapmen, peddlers, booksellers and newspaper offices (Fig. 2). Dozens of other funny pictures, woodcuts, and engravings were issued; but with the Battle of New Orleans and the end of the war, the

country wanted a different sort of picture.

So the funnies were forgotten for awhile, only to bubble forth in a new form with the succeeding years. The *Funny Book* came into being about 1825. Such books were supposed to be uproariously comic. No doubt they were, in 1825. Today they are about as amusing as *Jerry on the Job* will be in the year 2000; but they are a rung in the ladder, a link in the chain. *The Disputed Voter, Sambo and the Electric Machine, In the Wrong Insurance Office, Advance*

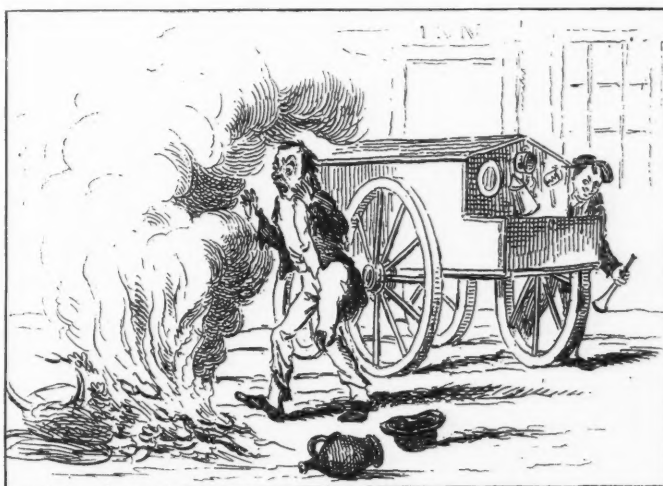


Fig. 3 — HUMOR OF 1831

An illustration in *The Aurora Borealis*, a book of anecdotes. The one in question concerns an inebriated Yankee peddler's experience with the Day of Judgment.



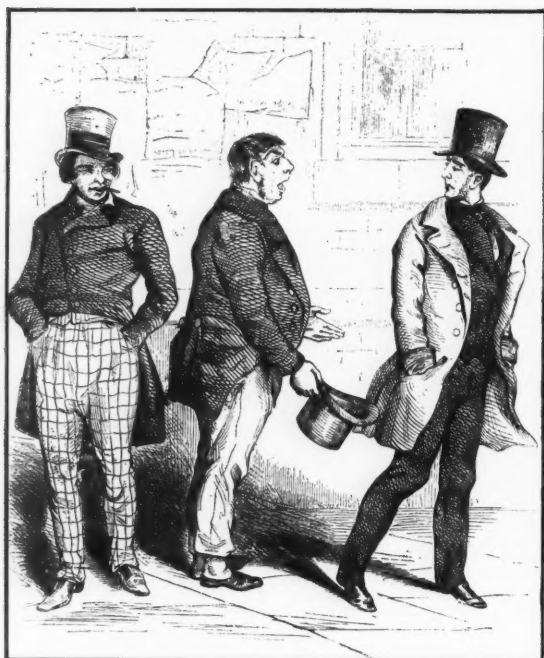
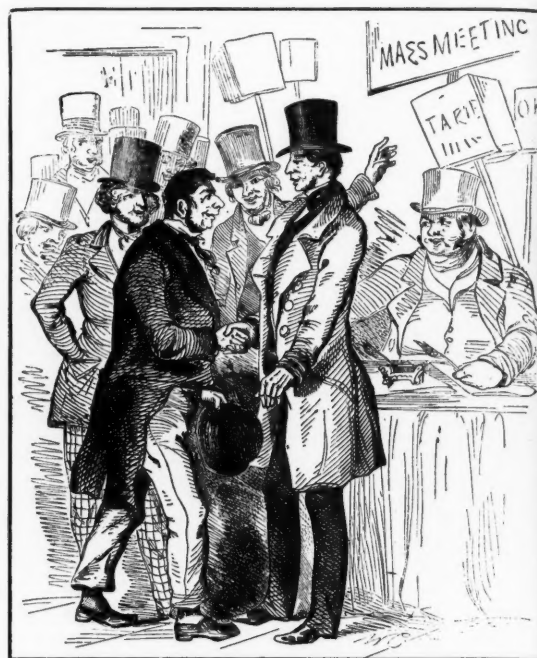


Fig. 4 — GIGGLES  
FROM Godey's  
(1849 and 1850)  
These prints are en-  
titled *After the Election*  
and *Before the Next*  
*Election*. Their appli-  
cation is perennial.  
The great principle of  
democratic equality,  
forgotten by the  
newly elected candi-  
date, is enthusiastically  
revived in the  
era of another cam-  
paign.



*Fashions*, and *A Stiff-neck at the Daguerreotypist's* are ex-  
amples of this period and its production of funny pictures.  
*The Aurora Borealis*, published in 1831, admitted without  
a blush that it was filled with wit. Here is a sample of it:

Before the disappearance of the comet  
of 1811 a Yankee peddler, firmly believ-  
ing the world was coming to an end, bo't a  
gallon of rum and, drinking until he could  
drink no more, fell asleep. Observing this, a  
wag, knowing the peddler's belief, covered  
him with old rags, dry hides and green  
boughs and set fire to the pile. He then  
wakened the peddler with a blast from one  
of his own tin horns. The peddler, no longer  
thinking himself a resident of this earth  
cried, "Just as I expected—in Hell, by  
Gosh!"

And right there is the poor  
peddler, his cart and the wag  
with the tin horn (Fig. 3)!

Some of the early editions  
of Godey's *Lady's Book* con-  
tained exceedingly genteel fun-  
nies, pictures in keeping with  
the la-de-da editorial policy of  
that excellent publication. *Be-  
fore and After the Election* needs  
no comment (Fig. 4); but what  
of *Kitty Takes the Queue*? Well  
might the engraver of this  
work of art have cried at Godey  
readers, "Now laugh, dern ye,  
laugh." And no doubt they did.  
Likewise they laughed at *What*  
*Boys May Expect When They*  
*Get in the Fireman's Way*, which  
was so highly thought of by its  
publishers that they printed it  
in colors brilliant enough to put

any present-day Sunday supplement in the shade (Fig. 5).

By 1850 America was ready for an exclusive funny  
periodical. *Yankee Doodle* appeared in 1856; *Yankee*  
*Notions* as early as 1852. Many of the artists employed

by these early funny sheets had  
gained their experience in illus-  
trating the comic books popu-  
lar a decade or two prior to the  
elegant fifties.

But by far the best of the  
comic publications was *Vanity*  
*Fair*, a weekly started in 1859.  
This paper, while funny, could  
not ride the Civil War period.  
It struggled hard, and finally  
gave up the ghost. But before  
it died, it gave our great grand-  
dads a full round of fun in story  
and picture, poking fun at the  
great men of the times, from  
Henry Ward Beecher to the  
great Abraham Lincoln in his  
first contest for the Presidency.

With the advent of the Civil  
War and the process method of  
mechanical engraving on metal,  
came the day of newspaper cari-  
cature and newspaper funnies.  
But no matter what advance  
may occur in the way of funnies,  
they are still first cousins to the  
rude carvings of the Cromagnon  
man and the broad caricatures  
drawn upon the walls of Greek  
wineshops in the days of Alex-  
ander, King of Macedon.

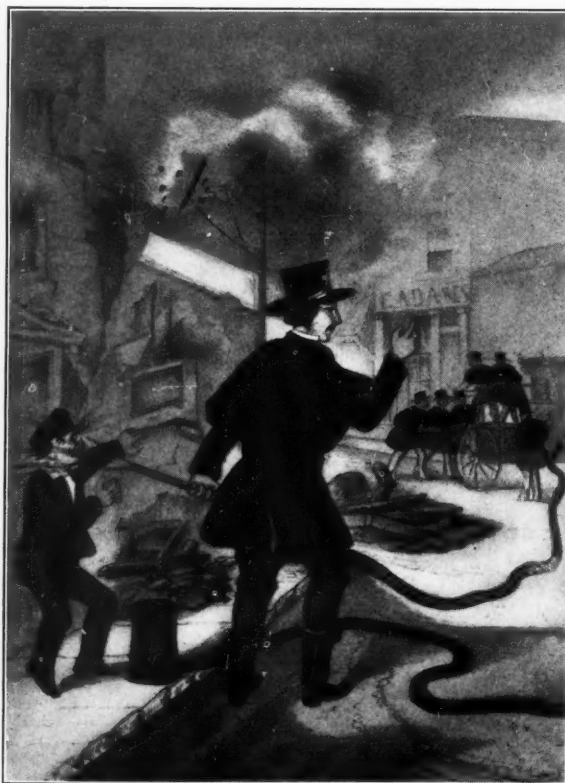


Fig. 5 — A COLORED COMIC OF 1858

"What boys may expect when they get in Firemen's way" is the  
sub-title of this side-splitting colored lithograph published by  
Harrison and Weightman of Philadelphia.



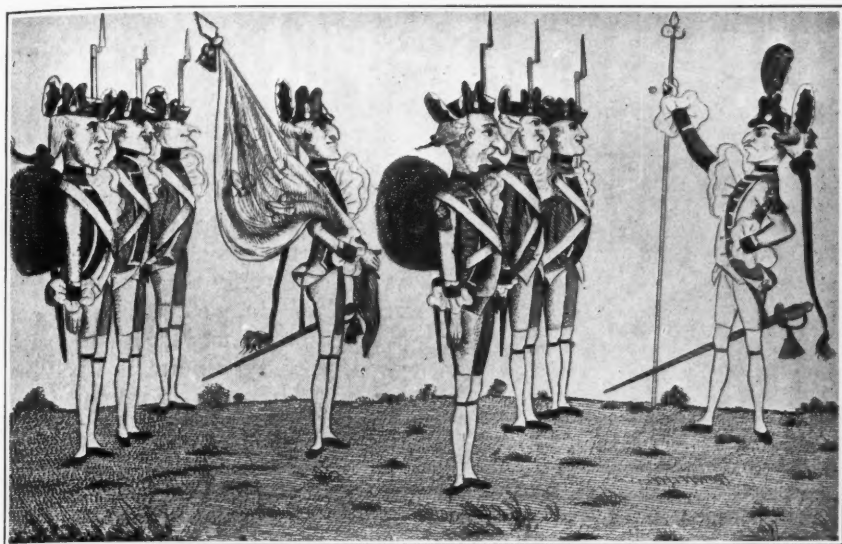


Fig. 6 — PROPAGANDA BY CARTOON (1781)  
Printed in London, and issued by the British for the purpose of belittling the French assistance to the Colonies. It is entitled *Count de Rochambeau, French General of the Land Forces in America Reviewing the Troops*.

During the late war we heard a lot about propaganda. Airplanes from France bombed German territory with caricatures showing the tremendous loss of German life at Verdun: for what? Was it something new in warfare, this paper barrage?

Let us take a look backward to the days of the American Revolution. Great Britain wanted to keep the Colonies. The Colonies wanted to achieve their independence. And so, the British circulated cunningly devised caricatures, *via* the Tory route, in order to crack the morale of the Colonial forces. How cleverly they drove home the fact that but a few French troops were coming to our aid — and how delightfully they pictured the reconciliation of “mother” Britain and



Fig. 7 (left) — CONCILIATORY TACTICS (Revolutionary period)

This English print is entitled *The Reconciliation between Britannia and her daughter America*. Its aim is to suggest that only the intrigue of France and Holland prevents the restoration of affection between Great Britain and her Colonies.

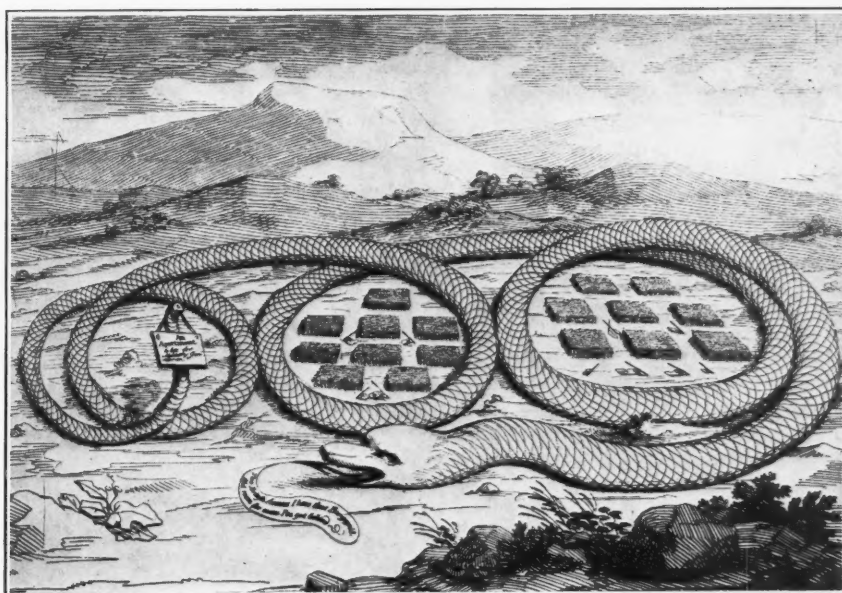


Fig. 8 — AN AMERICAN REJOINDER (Revolutionary period)

The rattlesnake has always been a favorite fighting symbol of America. Here is a print entitled *The American Rattlesnake*. Two British armies are represented as in the Colonial coils, while “an apartment to let for military gentlemen” is advertised on the tail of the serpent.

her “daughter” America (Figs. 6 and 7).

Now note the Colonial rebuttal (Fig. 8). See the rattlesnake — with two British armies already “Burgoyne’d” and a coil ready for a third one! What could have said to an Englishman in plainer words than these: “Shall we have our independence now, or do you prefer to lose another army before we take it?” No less enlightening is the procession which hung Arnold’s effigy (for want of his body), and damn’d him as the devil’s own. Short on art the Colonials may have been, but they were keen on hitting the point, which, after all, is the purpose back of all jokes, political or otherwise.

Yes, our ancestors loved their funnies, loved them even as you and I, loved them because a good laugh has been man’s greatest enjoyment since the days of Adam and Eve!

## Furniture Changelings, I

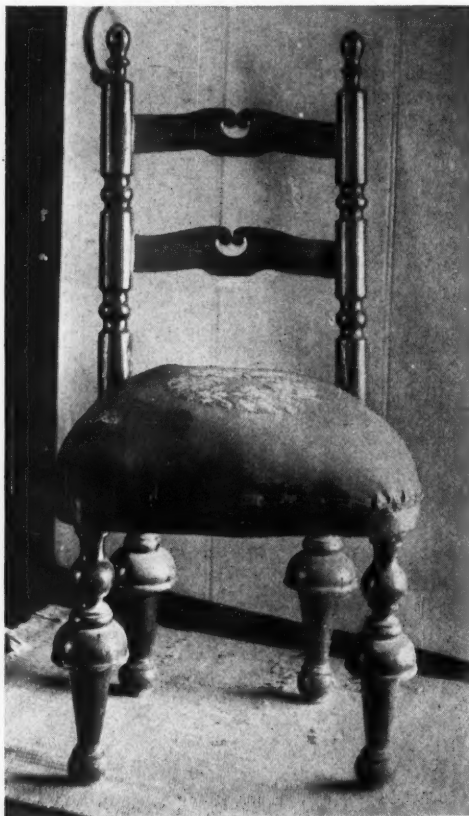
*Drawings by Dorothy Miller Thormin*

ONE of the blissful delusions of the inexperienced collector seems to be that our ancestors either chopped up their family furniture to serve as firewood, or else treasured it with loving and dutiful care. Unfortunately, no assumption could be further from the facts. Nobody applied the axe to his household equipment unless he had already supplanted the outmoded old pieces with shiny new ones fresh from the store. In the great majority of instances, an unsentimental thrift encouraged the retention and utilization of ancestral hand-me-downs. But while this convenient, if not particularly lovable, quality led to the preservation of many now valuable and interesting specimens, it in no wise prevented their partial dismemberment, their occasional metamorphosis into strange and awesome forms, or their improvement by overambitious wielders of paint brush and carving tool.

Highboys were reduced to a more convenient altitude by the simple process of amputating their legs; tall clocks were rendered susceptible to jamming into low hallways by a similar operation performed, often, both aloft and aloft; dignified straight chairs suffered the ignominy of attached rocking shoes; the upper and lower members of great chests-on-wheels were torn asunder and irrevocably separated in the division of estates; bonnet tops were bashed in to accommodate their dimensions to that of slant ceiled chambers; when old and brittle brasses broke, or their cleaning called for the exercise of undue labor, they were torn off and replaced by modern knobs. In short, every imaginable horror that temporary convenience might dictate was perpetrated.

### THE AMATEUR FURNITURE REPAIRER

When a piece was broken, its repair was undertaken



with similar cavalier indifference to civilized amenities. Not infrequently the remains of other pieces, whether or not of the same style and period as the one requiring repair, were grafted on the wounded specimen. Where new parts were freshly supplied, they were quite as likely as not to be shaped according to notions of a prevailing mode rather than with any regard to the specific requirements of restoration. From time to time, further, some ingenious tinker would embark upon a quite independent creative enterprise by assembling odd-and-end fragments of old furniture of diverse periods and types, from which he would construct a hybrid, something such as the eye of man never before contemplated and would prefer not to contemplate again.

Little need be said, here, of the disfigurement which much old furniture has suffered from the frenzied applications of radiator bronze, enamel paint, arty sprays of roses and forget-me-nots, and decal stickers at the hands of decorative-minded housewives or their aesthetically inclined progeny. Such embellishments are removable with the aid of patience and evil-smelling solvents. But when the son of the family tested the validity of school lessons in handicraft by carving the pilasters of his great grandfather's sec-



*Figs. 1 and 1a — WILLIAM AND MARY AND OTHERS*

The riotous foregathering of remains which constitute the chair of the above illustration was saved for the delectation of *ANTIQUES*, through the thoughtfulness of E. C. Ford of Mansfield, Massachusetts, who unearthed the specimen somewhere on Cape Cod. A walnut dressing table, glorious in the year 1700, yielded its four splendid cup legs for supports. In their original position as supports for a piece such as that shown in the drawing at the left, they must have been uncommonly fine. They are notable even in their present comic rôle. The seat is a renegade fragment from a chair of the 1860's. The back posts, before they were shortened to satisfy their present situation, served likewise as the rear legs of an eighteenth-century slat-backed chair. The slats are contemporary with the mixing of the general conglomeration.



retary or the stout lid of that worthy's curly maple desk, he usually accomplished havoc calculated to defy subsequent remedial effort.

#### RESULTING METAMORPHOSES

As a result of the various destructive activities thus outlined, and of many more besides, the inexperienced buyer of antique furniture is occasionally confronted with specimens of mobiliary fauna which he is unable satisfactorily to identify. His inclination is to accept, as necessarily contemporary, all the various evidences of age which he perceives in the strange apparition before him, to centre his attention on stylistic features with which he is familiar, and to disregard those whose acquaintance he is now making for the first time. Yet, in the back of his mind, he may yet harbor faint doubts, born of an instinctive sensing of disharmonies which he lacks the knowledge to analyze.

ANTIQUES, therefore, has thought it worth while to collect some few photographs of furniture items which have undergone a greater or less degree of metamorphosis, and to present them, in conjunction with drawings indicative either of the probable original staté of the piece photo-



Fig. 2—A MODERN HYBRID

The strange contraption here reproduced really does not belong in the category of antiques. But it was bought by someone who thought it old, and, as it excellently illustrates the capabilities of the modern furniture factory, it has been considered worthy of inclusion in this chapter of metamorphoses. The purchaser of this piece—which appears to be a secretary—was misled into accepting short Dutch legs and an approximation of a broken-arch pediment as reliable indices of style and age. These features, no doubt, were derived by the designer from a superficial examination of early American furniture types. The spatial disposition of drawers and cupboards probably represent his own invention. The hardware is of Spanish design; the glued half turnings of the lower chest may have been suggested by Flemish cupboards; the applied moldings about the drawers savor faintly of Italy, or of the rosewood square piano era in America. The piece is not early anything—not even early Grand Rapids. It may be ten years old; it may be five. It was made somewhere in the United States—perhaps in Michigan. It ought to serve as a warning to those optimists who are waiting for the early advent of a time when America will invent furniture types all its own.

graphed or, in the case of a hybrid, of the sources from which it was assembled. For the sake of clarity, specific comment will closely accompany each illustration.

This consideration of freak types will be continued in a subsequent number of ANTIQUES. In the meantime photographs of other interesting specimens of the class will be welcomed.



Figs. 3 and 3a—VANDALISM AND GOTHIC

The chair pictured at the left constituted a kind of mystery piece in a northern Vermont household. Yet the only mystery about it is the circumstance that the perpetrator of the improvements upon it should have escaped an immediate thunderbolt from an outraged heaven. The original aspect of this chair, which was once an excellent specimen of the better so-called Dutch type of about 1730, is well illustrated in the drawing at the right. Its finely curved back was reinforced with a long, urn-shaped splat firmly rooted at the back of the seat. But, in the decade of 1850, some family tinker undertook to improve his out-of-date bit of ancestral handicraft. The really stylish furniture of the time was of black walnut and displayed abundant traceries and perforations in a kind of Swiss cheese adaption of Gothic design. Accordingly the family tinker sawed a good third from the back of his heirloom chair, completely uprooted the splat, and then made the replacements to suit his conception of contemporary taste. The crude bit of Gothic tracery, with its coarse finial above, he probably wrought with his own hands. The short vertebral spindle which replaces the original long splat he may have rifled either from a whatnot or a Jenny Lind bed. The turned finials that top the truncated stiles of the back are quite distinctly of the whatnot order. So a fine chair was butchered to make a Gothic holiday.





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## Shop Talk

By BONDOME

IMPORTANT sales have been crowding one another so rapidly of late that it is almost impossible to keep track of them, and quite impossible to find space to comment upon them adequately. As I prophesied last month, the King Hooper sale, held at the Anderson Galleries, was a success, the total amount received running above \$136,000.

The Hudnut sale, held November 19 at the American Art Galleries, while more restricted in size than the King Hooper sale, must have proved relatively as satisfactory to those responsible for it. The Duncan Phyfe items in the Hudnut collection quite naturally attracted the major attention and brought the highest prices — prices, in some instances, surprisingly high. Nevertheless, there was spirited bidding for English hall clocks and for American chairs, most of them showing local modifications of the Chippendale style. A set of six shield-back Hepplewhite chairs sold for \$540, a relatively low figure, when the cost of disposing of them is taken into consideration.

Of the Margolis sale, held at the Anderson Galleries, December 9 and 10, I have not, at this writing, the full list of prices. But my impression, gained from attendance at one session, is that the bidding reflected the surfeit induced by the notable auctions just mentioned and by the Flayderman and Kaufman sale of November 17 and 18, which, though held in Boston, attracted buyers from all parts of the country. This latter sale constituted an interesting experiment, as it was held on the firm's own premises and was conducted under local auspices. In proportion to the expense involved, I surmise that Messrs. Flayderman and Kaufman feel that the event justified their determination to prove that an offering of really important antiques, wherever held, will always attract buyers.

Of the Stillwell sale of paintings, held at the Anderson Galleries, December 1, 2, and 3, I should like to write at length. The collection included a variety of furniture and *objets d'art*, but its notable feature was a large group of paintings by old masters, chiefly of the Low Countries and Germany. An early Van Orley *Adoration of the Magi*, in the master's strictly Flemish and most charming manner, fetched \$4,400. A later, more mannered, and more Italian *Crucifixion* by the same master went for \$4,750. Perhaps this latter is the more important picture of the two, but in some ways I doubt it. Two large fruit and flower pieces by Jan Weenix, a seventeenth-century Dutchman, brought \$5,000 each; while a smaller De Heem of similar type was valued far lower, \$275 in fact. A portrait by Ferdinand Bol, a somewhat unsatisfactory follower of Rembrandt, sold for \$1,800. That was \$600 more than was paid for a most extraordinary *St. Sebastian* by an unknown Dutchman not too far removed in style from Vermeer of Delft, but capable of an austere vigor of expression such as one hardly associates with that refined and genial master. One of the loveliest pictures in the collection was an *Adoration of the Shepherds* by that most exquisite of late-early Dutch masters, Jakob Cornelisz of Amsterdam. It brought \$10,250, and deserved to. The prices realized by Dresden porcelain, however, indicate that America is far from appreciating one of the finest types of tableware ever produced. The total realized in the three days of the Stillwell sale was something over \$360,000.

An odd feature of the Ehrich sale of old masters, held at the American Art Galleries, November 3, was a panel representing a scene from the Legend of St. Ursula. Attributed to the School of Murano, this panel fetched \$1,550. I am surprised that no one appears to have observed that this painting is, in reality, no more than a somewhat Italianized transcript of one of Memling's

panels in the famous St. Ursula casket, or shrine, now in St. John's Hospital at Bruges.

If a photograph could do it justice, I should be tempted to make space for a reproduction of a Jacobean oak room, a visit to which in New York will repay the admission price of one dollar, which, by the way, goes to swell the Red Cross fund, and is thus to be reckoned a good investment.

The room in question is from The Grange, at Broadhembury in Devon, a mansion begun during the reign of Queen Elizabeth and completed early in the time of King James I. In its original setting this room boasted a ghostly visitant, which may or may not have come overseas with the paneling. Ghost or no ghost, however, the place is worth a journey for inspection; for it represents all that is finest and richest in the sixteenth-century household art of England. Here is oak paneling mellowed by time, enriched with fantastic yet singularly appropriate carving, and emphasized here and there with touches of strong color in the high armorial frieze. Above the fireplace occurs what appears to be a plaster panel, showing the sculptured arms of James I, gorgeously polychromed, and flanked by two caryatids in high relief.

No pains have been spared to give this room quite its original aspect. The paneling is surmounted by an elaborate parge-d ceiling, from which depend the Flemish type of chandeliers of the period. As much contemporary furniture as such an apartment would normally have possessed has been judiciously supplied. A venerable oriental rug has been spread upon the floor beneath a bulbous-legged Elizabethan table. Inserts of stained glass glow in the leaded windows. I doubt that anywhere, either in England or in America, can the physical aspect as well as the spiritual essence of the Jacobean be better comprehended than in this splendidly designed and skilfully re-erected room, which, just now, is being exhibited by Charles of London, at Number 2 West 56th Street, New York.

Another exhibition with beneficent associations is that which I. Sack has staged at 52 Beacon Street, Boston, in behalf of the New England Lying-In Hospital. The items shown are those which constitute the Kelley Collection of fine early American furniture recently acquired by Mr. Sack. The notable feature of this collection is the fact that it is mainly confined to what may properly enough be called *de luxe* examples. A good deal of the furniture of Colonial days was distinctly homemade. It represented the average craftsman's conception of current styles, modified to suit his own capabilities and the purses of his clients. Into its construction went the readily available local woods—pine, maple, walnut, cherry, and other fruit woods. Such furniture we are inclined to view as typically early American. Perhaps it is. But that circumstance should not obscure the fact that every large city of the later Colonial era boasted cabinetmakers worthy to rank with England's best, and that these men turned out work of the very highest order of merit both in design and in structure. Such work is exemplified in the Kelley Collection now on display. Most of us, in our vagrant collecting of old furniture, will doubtless have to be satisfied with more commonplace pieces; but, even so, it is well that, in making selections, our judgment should be fortified by knowledge of the better things. The Kelley Collection will remain on display until January 15. The dollar admission goes to help a worthy cause.

I have advance notice of the following sales at the American Art Galleries, New York: *French Art*, January 4, 5, and 6; *Chinese Jades, Crystals, Porcelains, and Textiles*, January 12, 13, 14; *American Paintings*, January 12; *Household Furnishings*, January 18, 19, 20, and 21.

At the Anderson Galleries, New York, January 20 and 21, Mr. and Mrs. Frank M. Camp will dispose of a collection of American

## AUCTION SALE

On account of retiring from business, we shall close out our large collection of antiques at public auction on

*January 23, 24, 25*

*Beginning at 10 A. M.*

This is no sale to close out dead stock, as we are really going out of business. Practically everything has been collected in Pennsylvania, and essentially nothing has had any restoration or modification.

To give an idea of the make-up of this collection, it might be mentioned that there are included:

*Four Lowboys                      Four Highboys*

*One Philadelphia Ball-and-Claw*

*Open-Splat Armchair in Walnut*

*Two Scroll-Top Secretaries*

*Two Stiegel Sugar Bowls*

*(One diamond cut)*

*Three Blue Flasks*

*One Amethyst Flask*

There will be approximately 2000 pieces of furniture, china, and glass, and every one a piece which any collector will be glad to acquire.

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furniture, glass, china, silver, and paintings. No one who has paused at the Hayloft in Whitemarsh, Pennsylvania, long enough for a cup of tea with the Camps needs to be told of the importance of this sale. To those who have never yet enjoyed the tea privilege, I suggest early acquisition of a catalogue of the forthcoming auction and a leisurely study of the pre-sale exhibit. There are certain obvious high spots in the collection that are likely to be centres of special frenzy on the part of collectors of the exclusive. Such a situation usually offers excellent opportunities for the cool-headed connoisseur.

Herbert Lawton has achieved an almost legendary reputation as a collector of choice things in furniture, ceramics, glass, and pewter. When on the trail of antiques, he works quickly and with an almost uncanny knowledge of quality and value. Having retired from a large Beacon Hill mansion which he had filled with rare acquisitions, Mr. Lawton is offering many of his personally treasured lares and penates at a sale to be held, January 6 and 7, at the Anderson Galleries. All in all, the present winter is bringing more worthwhile antiques to the open market than any that I have known for some time past.

The direction of major and minor currents in the shops may be gauged from such floating chips as the following:

If ever art was "subordinated to a purpose" it was when the looms of early days turned out firm hand-woven linens to be used for mattresses filled with corn husks or straw. Today these textiles are being reclaimed for window draperies — the linen dyed to conform to any decoration.

A pair of Britannia candelabra holding six lights comes from Maryland. Just the thing for the long tavern table.

A set of old painted wedding chairs, which, over a century ago, graced a New England wedding, has been preserved all the years in a "best room." Painted with grapes, sprays of roses, autumn leaves, or banded with gilt and black, such chairs are most attractive.

Oak or walnut wall cupboards with rat-tail hinges are used by wine glass collectors to secure safety for their treasures.

Betty lamps, grease lamps, trays, tea cans, coffeepots, sconces, and candlesticks are popular tin offerings in antique shops.

Old county and town maps are being hung on walls of business offices. Sometimes these are illustrated in the four corners with pictures showing buildings, parks, and roads. Such maps date mainly from the 1840's and later. Their appeal is more often historic than artistic.

Large, shallow pewter bowls are in demand for the bulb flowers which will blossom in early winter.

Old coverlets, today, are being purchased almost entirely on the basis of color, without much regard to quality. Pink, yellow, lavender, rose, and blue are all used.

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine*

*Address the Book Department*

EARLY AMERICAN GLASS. By Rhea Mansfield Knittle. New York, The Century Company, 1927. xxiii + 496 pages; 64 plates. Price \$4.00.

A HISTORY of glassmaking in America must be very much more than a collection of isolated narratives of the rise and fall of the innumerable glasshouses that sprang up in America wherever there were forests of the right sort to supply fuel, sand apparently of the right sort to supply material, and a population counted adequate to afford that first requisite of manufacturing success — consumer demand. Each and every one of these enterprises, to be sure, possessed its elements of romantic interest; each took heavy toll of human adventurousness, courage, ingenuity, patience, and accumulated wealth. Established in high hope, many of them ended in irretrievable disaster both to their founders and to the communities in which they endured a brief and troubled existence. Their surviving monuments are waste piles where the antiquarian of



glass occasionally pursues a burrowing quest; their mementos are often no more than a few scattered fragments of glass — souvenirs of some workman's idle hours; their records, only the shadowy reminiscences of aged folk, and mildewed messages of unwarranted optimism in the advertising pages of half forgotten newspapers.

Yet each new undertaking, however remote its location, however outwardly dissociated from similar industrial experiments in other places, was but the response to a common impulse, a manifestation of that great migratory movement whose urge was upon America almost from the earliest days of the Colonial foundations. The wandering tribes of glass-makers, whose restless journeyings carried them into lonely stretches of pine and sand in New England, or across the mountain barriers of Pennsylvania into the Ohio watershed, or northward into New York State, were, in the main, European foreigners. First brought to this country as apprentices and technicians for a few fairly substantial factories, they shortly began to fare forth — individually and in hopeful bands — to seek better and more independent futures as industrial founders among unexploited populations.

Failure or only partial success meant in each instance new alignments, new groupings, new excursions into hitherto untried fields. But, however far and wide the scattering of groups and individuals, the native traditions of the craft remained virtually unchanged. Indeed, the paths of certain migrations may often be traced by the uniform spoor of glass which lies along their course.

To show the unity of this amazing glass procession across the young American continent, yet to point out its strange diversities, has been the task to which, in *Early American Glass*, Mrs. Knittle has set herself. And despite the restrictions imposed by a relatively compact book, her success has been extraordinary. Gifted with a fine sense of historic values, exceptionally well versed in the lore of industrial America in its formative days, gifted with a real genius for research, she has swept together a vast mass of fresh material, given it an orderly arrangement, and set it vividly forth against a broadly painted background of appropriate time and place. She has come as near to writing an industrial epic as we are likely to encounter for many a year.

All this may mean little to the beginning collector who is still bleating to be shown the strawberry mark that shall identify the foundling glass fragment as a true son of Sandwich. But it ought to mean much; for the first thing that the beginning collector needs to learn about American glass is the magnitude and intricacy of the subject. The sooner he comprehends that the names of early American glass factories are not Wistar, and Stiegel, and Sandwich, but *Legion*, the better for him and for the peace of his soul.

Having absorbed this fundamental lesson, he will be in fit state to make use of the practical hints in which *Early American Glass* abounds. The discussion of the nature of glass, of the methods of its manufacture, and of the types produced in different factories — in so far as such types may be differentiated — is clear and helpful. The chapter on molds and mold-makers is illuminating. The notes on hobbies go as far as may be expected of any brief digest of material in itself sufficient for a book.

The publishers should, perhaps, have been more generous with their illustrations, even had such generosity necessitated a higher price for the book. The sixty or more which are offered are distinct, well chosen, and, in so far as they go, adequate; but they do not represent a tithe of the number which the author could have supplied, and which we believe will be supplied when another edition of *Early American Glass* goes to press. Be that as it may, Mrs. Knittle has made a notable addition not only to literature intended for that somewhat restricted class known as collectors, but to the industrial history of America — a history the recognition of whose importance will continually increase with succeeding generations.

ENGLISH BOOKS: 1475-1900. By Charles J. Sawyer and F. J. Harvey Darton. New York, E. P. Dutton & Company, 1927. 2 Vols., 790 pages, 100 illustrations. Price \$12.00.

THESE two attractive volumes might be called the Baedeker of book collecting — that is, of English books — for they cover the ground most completely from Caxton to authors now living. The work is, in short, as the authors announce in their preface, "an attempt to show which type of book and, within strict limits, which books are today considered desirable by the book collector and why they are desirable." Necessarily the record includes some publications that have nothing to commend them except their scarcity; and we doubt whether Edward Newton of Philadelphia or Robert Adam of Buffalo would add to their treasures any work with such dubious claims to fame. If there is in the world only one copy of a worthless book we see no reason why it should command a high price. We should as soon think of paying a premium for the possession of the one surviving haircloth sofa of the mid-Victorian



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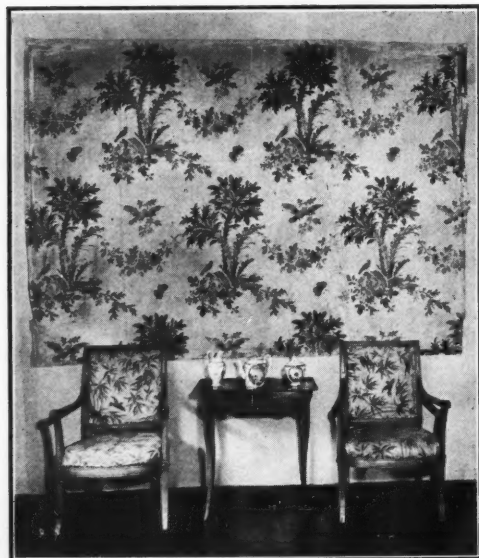
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JANE H. SWORDS

period. To some collectors, both the worthless book and the haircloth sofa acquire merit because, through some caprice of fate, they were not long ago burnt up.

But for the collector who is a lover of literature as well as a seeker after the rare and precious, *English Books* will prove a delight, for it discloses the personal associations which give many books a value far beyond their prices in the auction room. It must be a source of satisfaction to Kipling, Barrie, Hardy, and some others who still move among us to know that their first efforts at authorship, run off in small editions from provincial presses, are now veritably more precious than rubies.

The illustrations include reproductions of title pages of many rare books as well as of Elizabethan manuscripts; and, in all respects, the printing and embellishments of the work happily supplement the text.

SATIRICAL AND CONTROVERSIAL MEDALS OF THE REFORMATION. By Francis Pierpont Barnard. Oxford University Press, American Branch, New York, 1927. 45 pages; VI plates. Price \$7.00.

THIS monograph deals with a curious "sport" in the history of numismatics, namely, the medals struck and circulated by the Papal government, on the one hand, and by the Protestants of northern Europe on the other, each satirizing and lampooning the other. In an age when partisan feeling was particularly bitter, and when the art of printing was only in its beginning, these medals served the purpose for which we now use caricature. Among all the medals designed to this end, the author has confined himself to one sub-class — the double-headed type — in which the medal, on one or both sides, when viewed right side up, presents the head of Pope, or cardinal, or pretender to ecclesiastical authority; and, viewed the other way about, shows a devil or a fool with cap and bells.



REFORMATION MEDAL

The obverse shows the full-length figure of a bishop in sitting posture balanced by that of a woman similarly posed. The bishop holds a chalice; the woman, a book and a lighted altar candle. The inscription in German, *Falsche Lere Gilt Nicht Mehr* — *False Doctrine Holds Good no More* — might be a legend for either a Catholic or a Protestant medal. Evidently, however, this was a Protestant medal, the woman being the Scarlet Woman of Babylon allied with the authorities of the church, and the inscription on the reverse, *Des Bapst Gebot ist Wider Got* — *The Pope's Law is Against God*. The effigy on the reverse is of the Cardinal-Fool type.

The inscriptions on the medals put out by the Holy See are more dignified than those on most of the Protestant works which, in some cases, are of a scurrilous character, the tendency of revolutionists apparently being to make use of weapons that are disdained by the powers whom they seek to overthrow.

Not only are such medals rare, but they seem to have escaped the particular attention of writers on numismatics. Hence we find in this book the first serious attempt to describe and interpret them. The author does not try to trace the origin of the special form of caricature used, but it would be singular if there were not examples of it to be found at the very beginnings of the art of design, for this trick of reversing is practised by almost every schoolboy as crude in his drawing as the prehistoric men who left their sketches of animals on the walls of caves in Spain. The text and accompanying notes by the author tell all that is to be known of these medals, and names their present whereabouts, chiefly the Ashmolean Museum at Oxford. In the case of some that have disappeared but have previously been illustrated, he makes mention of the fact. Particularly interesting are the notes on the inscriptions, which, once understood through their allusions or implications, throw a considerable side light on the history of the Reformation, affording confirmation, for instance, that Rome was more bitter against Calvinism than against any other form of Protestantism. The footnotes in themselves are testimony to the extraordinary care which the author has taken that he might say the last word on these examples of medals of the Reformation.

RECEIVED FOR REVIEW

GLASS

EARLY AMERICAN GLASS. By Rhea Mansfield Knittle. New York and London, Century Company, 1927. Price \$4.00.

FINE ARTS

THE STORY OF ARCHITECTURE IN AMERICA. By Thomas F. Tallmadge. New York, W. W. Norton and Company, Inc., 1927. Price \$3.50.

FURNITURE

EL MOBLE DE LA XINA. By Joan Sacs. Barcelona, Llibreria Catalonia.

MISCELLANEOUS

SATIRICAL AND CONTROVERSIAL MEDALS OF THE REFORMATION. By Francis Pierpont Barnard. Oxford University Press, American Branch, New York, 1927. Price \$7.00.

## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

373. I. E. B., Connecticut, has enquired concerning the porcelain plate here reproduced. This piece was brought from England by an ancestor, and was passed on with an attached tradition to the effect that it belonged not only in the period, but, at one time, in the very household of Queen Anne. The prevailing color of the decoration is green, relieved with red, gold, yellow, black, and blue.



The identification of this plate developed a somewhat amusing variety of authoritative opinions. Though the piece seems undeniably Chinese in character, one museum official declared — though on the basis only of a photograph — that it could not be Chinese. A London authority, with no more than the same photograph to guide him, classified it as a specimen of the Chinese *Famille Verte*, made probably after the time of K'ang Hsi, perhaps under Yung Cheng (1723-1735) or early in the reign of Ch'ien Lung (1736-1795). This attribution, while disposing of the Queen Anne tradition, would still give the plate a respectable rating for age. Confronted with the plate itself, a New York authority assigned the specimen to the K'ang Hsi period (1662-1722), and declared it good. So there may be something in the Queen Anne tradition after all. In any case, the plate is safely classifiable in the *Famille Verte* category, and may properly be assigned to the early eighteenth century — a conclusion which corresponds with the general opinion reached by ANTIQUES before the quest for ultimate authority was undertaken.

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## THE GEOGRAPHY OF AMERICAN ANTIQUES

By LURELIE VAN ARSDALE GUILD

\$4 DOUBLEDAY, PAGE & Co., Garden City, New York \$4

374. M. H. H., *Massachusetts*, has a set of six chairs, one of which is here pictured, bearing the name J. Holden.

Each chair retains its original rush seat, which has, however, been covered at some time with plush. An elaborate stencil decoration in gold embellishes the front legs and the back.

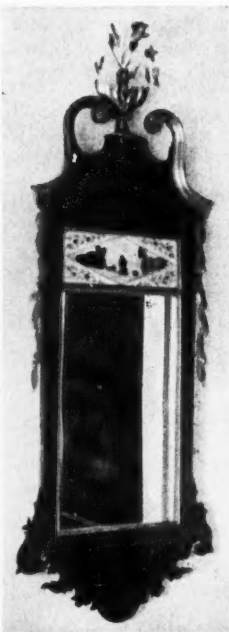
This chair is an interesting hybrid type. It has some characteristics of the period 1815 to 1825; it is not quite a Sheraton fancy; nor is it quite a Hitchcock.

Does any reader know where J. Holden was located, and when he was engaged in making chairs?

375. A. G. L., *New Jersey*, writes to say that, in restoring an old maple low post bed, she has found that corks are very satisfactory for filling the holes which were originally for the ropes. She first soaked the corks in hot water and then tapped them in the holes with a tack hammer.



376. M. W. M., *Massachusetts*, enquires as to the date and classification of the charming little mirror here reproduced. The piece is somewhat unusual in its combination of delicate scrolls, flower urn, and pendant husks above — all characteristic of what may be called the Hepplewhite type of mirror — and the rather heavy and ornately scrolled lower apron, whose mass and elaboration recall types which came somewhat earlier into vogue. The painted panel above the looking glass is another feature far from common — though by no means unknown — in such mirrors. In many respects the piece resembles one pictured in Figure 348 of the first volume of Lockwood's *Colonial Furniture*. We should place its date somewhere between 1785 and 1800.



377. B. F. M., *Pennsylvania*, prompted by an article on early Staffordshire figures in *ANTIQUES* for January, 1927, enquires concerning the relative antiquity of the innumerable Staffordshire figures and animals displayed in the shops today.

So general a question is not readily answered. It may be said, however, that the very subjects of most of the large Staf-

fordshire figures and groups displayed today proclaim their recent origin. The heroes of Scott's novels, various public characters, such as Queen Victoria and the Prince Consort, Moody and Sankey, well-known actors in popular parts, Uncle Tom and Little Eva, and innumerable other personages appear. Obviously, these representations cannot be very old.

The original molds in which many of them were first cast are still preserved, and are in use today. Hence it is often difficult to tell whether a figure may have an antiquity of fifty years or of fifty days. Usually, however, the workmanship of the fifty year old figures is better than that of their more recent counterparts; and this superiority is observable in the application of colors as well as in the pencilling of such features as eyes, eyebrows, and lips. But this observation offers no indubitable test. A piece may be honorably old, yet very badly executed; it may be new and excellent. Old or new, however, pieces which display muddy and careless coloring, poor pencilling of details, and a rough or sticky glaze are hardly worth consideration.

The really old Staffordshire figures, those of Astbury and Whieldon in the eighteenth century, for example, and those of Ralph Wood are extremely rare. While often lacking in what may be called "refined elegance," they possess an extraordinary vitality of modelling, and the luscious quality of their glaze is unapproached by that of any later works.

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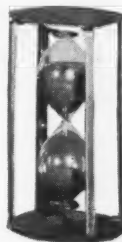
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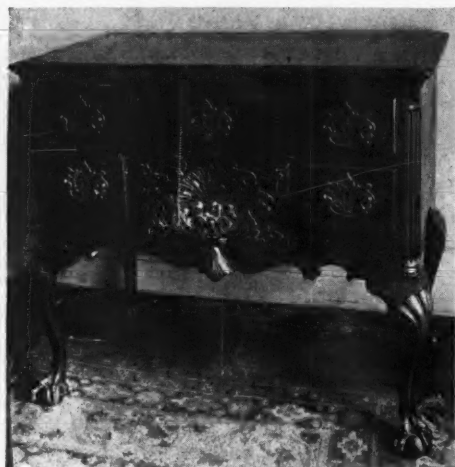


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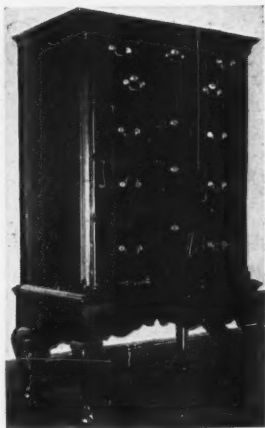
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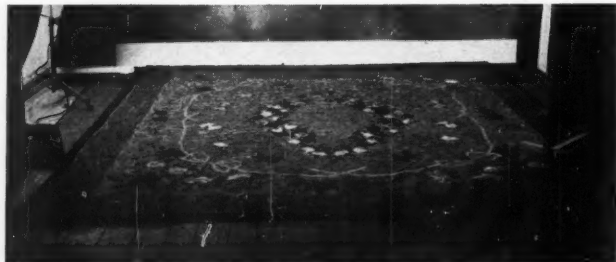
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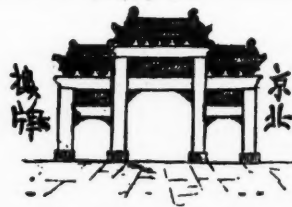
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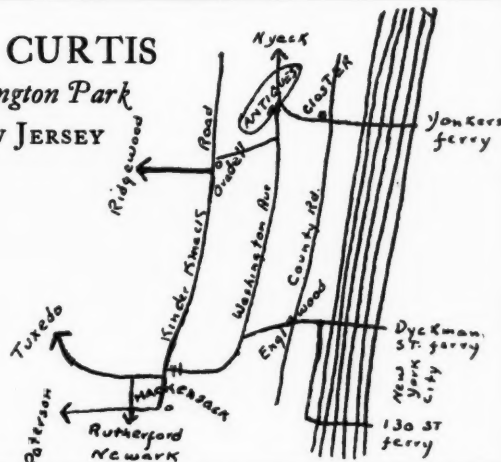
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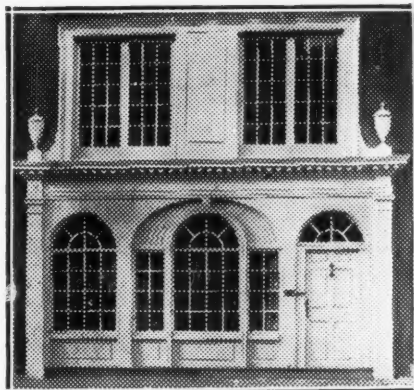
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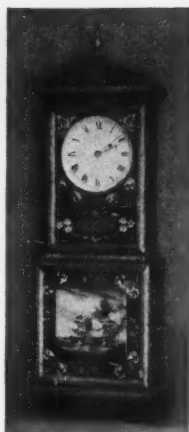
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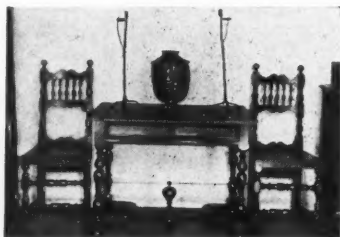
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Statuette of Benjamin Franklin  
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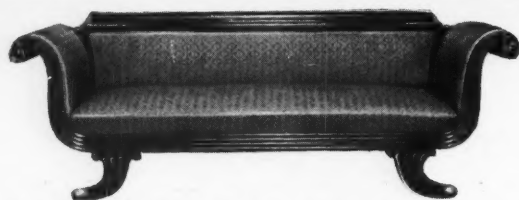
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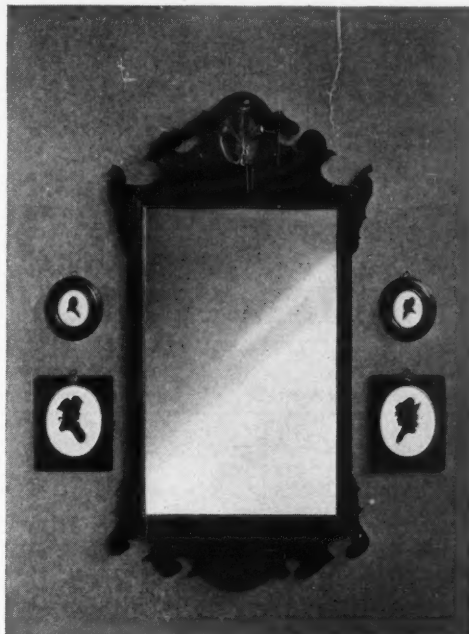
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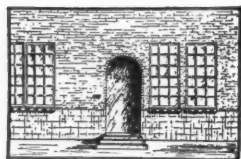
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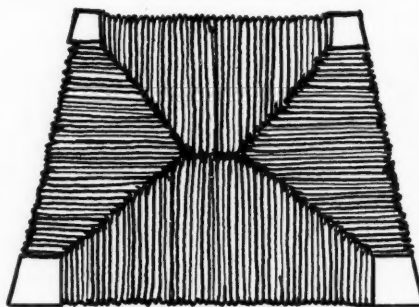
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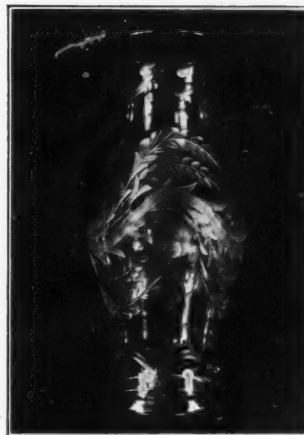
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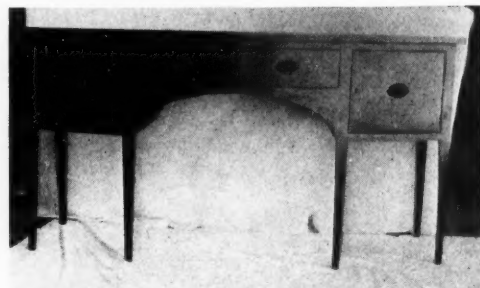
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WESTFIELD :: NEW JERSEY

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AMERICAN MAHOGANY INLAID SWELL-FRONT SIDEBOARD

Come and see our stock. One visit is better than a dozen letters.

WEST CHESTER FRANCIS D. BRINTON PENNSYLVANIA  
OERMEAD FARM  
Everything Guaranteed as Represented



## CECIL DAVIS, F. R. S. A.

*Specialist in  
Old English and Irish Glass*

American buyers will find here the most comprehensive collection of old glass in England. Everything guaranteed and duty free to America.

*Millefiori Paperweights*

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*Pictures on Glass*

*Cut Glass Chandeliers and Candelabra*

*Early Drinking Glasses*

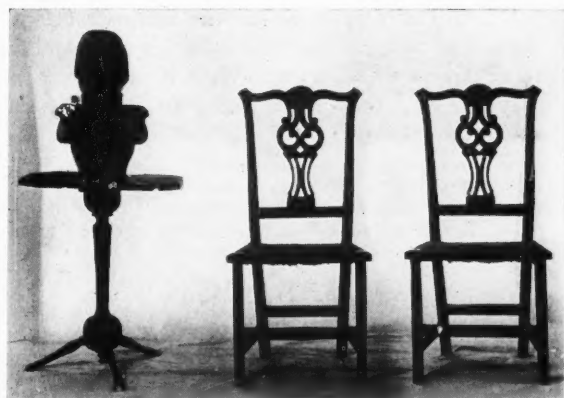
*Mirrors Fruit Bowls Candlesticks*

DETAILED MONTHLY LIST, POST FREE, TEN CENTS



8 St. Mary Abbott's Terrace, KENSINGTON, LONDON, W. 14

Cables: DAVIS, PARK 4085, LONDON



THE two chairs are from a set of ten, nine side and one arm rocker. They are in original condition, eight of them with the original rush seats.

The little stand at the left, with tripod bottom, has a maple top. It is of the period of 1760-1800. The carved wooden head of Washington belonged originally on the old Washington Bridge in East Providence. It was blown off in a storm and found floating in the river.

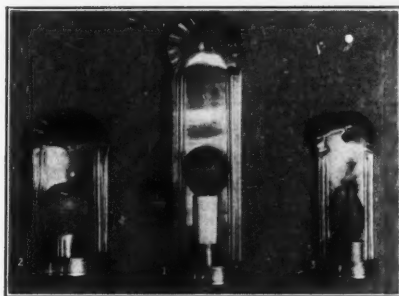


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Telephone, BROAD 7398

## Out-of-the-ordinary Beautiful and inexpensive LIGHTING FIXTURES

**Hand wrought of Tin,  
Brass, Copper, & Pewter**



### COLONIAL SCONCES

These faithful reproductions of rare original pieces are true to type and retain all the delightful quaintness of Colonial days. Supplied in bright tin, painted tin, copper, brass or pewter, with or without electric attachment. Send for illustrated catalogue showing over thirty-five models of distinctive lighting fixtures.

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## Greetings for 1928

May your Ship O'Dreams  
reach port, furl her sails and  
bring you joy!  
Should there be lacking in her  
hold  
Some treasure, snatched by  
pirate bold,  
Then, reader, hear my call, Ship  
Ahoy! Ship Ahoy!

Here are sea chests full of treasure,  
come and see, come and see;  
Wrought hinge and hasp to guard  
the hoard,  
Canvassed top with checker  
board,  
And curios wrought in whaling  
days, the days that used to be.

Here a ship log! Is it stamped?  
Yes, with ships and whales  
galore;  
Storms and gales are here re-  
corded,  
Vessels sighted, spoken, boarded,  
E're the barque Isaac Howland  
reached her own native shore.

Here a scrimshawed busk of ivory — dainty gift for sailor's bride,  
And other gifts that, wrought with skill,  
The sailor's tedious hours did fill,  
Such as jaggig wheels with forks on the side.

A ship's lamp swings back, though the waves roll high or low,  
A bone box with ships on its side  
Holds needles, threads, and things beside,  
And a swinging compass points for you the right way to go.

Then if treasure you are seeking won't you come in here and browse;  
These old chests you may unpack,  
Your Dream Ship need never lack,  
For you'll always find some treasures at the Frances Nye House.

### S. ELIZABETH YORK

MATTAPOISETT, MASSACHUSETTS

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A very early piece, 33 inches high, 23 inches wide, 13½ inches deep, interesting and unusual interior.

Small mahogany secretary, broken arch top; chests of drawers.

Staffordshire china in blue, pink, lavender, green, and black.

Glass in barberry, bellflower, ivy, bleeding heart, lily of the valley, sprig, and other patterns.

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Telephone, Liberty 9556

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A very fine dark blue platter by  
Enoch Wood & Son

Lake George, State of New York

Also several fine prints: *The Narrows, New York Bay*—

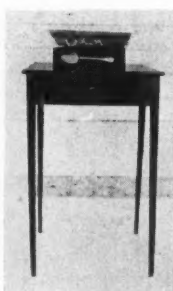
N. Currier; *High Bridge at Harlem*—N. Currier

In china: *Apostle* cream pitcher and sugar bowl

Many other things too numerous to mention

Everything Guaranteed as Represented

Front Street and Wareham Road MARION, MASS.



CURLY MAPLE STAND  
with drawer. Top and four sides inlaid  
with bands of mahogany.

CHINESE LOWESTOFT BOWL  
Twelve inches. Perfect.

SILVER

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James Turner, 1710-1732.

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West Main Street Telephone 60 WICKFORD, R. I.

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MARCELLUS :: :: NEW YORK

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ROSE-CARVED mahogany love seat, \$75; plain mahogany and walnut rockers, \$16; set of 4 plain mahogany fiddle-backs, \$60; unusual wagon seat, \$28; small stove, similar to a Franklin, \$40; large mahogany sofas, \$30; small walnut têtes, \$18; set of 6 refinished rose-carved mahogany fiddle-backs; Terry clock, \$45; small refinished bureaus; sets of chairs.

Prices include crating Special discounts to dealers

Send for lists

P.S. Have you tried Martha Jane's homespun candies?

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SPECIALS: After-Christmas bargains in pine blanket  
chests, tables, desks, and other pine and maple  
early American household equipment

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

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Wants to Learn

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::

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IN this day of reproductions and reconstructions it  
is said to be a joy to come into this shop and find  
genuine American antiques. I have lived among such  
all my life and they mean more to me than their  
commercial value.

Pennsylvania Dutch rat-tailed kitchen dressers; wing-  
chairs; small tables; dolls and their furniture; early  
turned stools; rare colored flasks; beautiful fifty-five-  
piece set of mulberry china, absolutely proof condition  
iron hinges, locks, etc., are to be found here.

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Blue Eagle Antique Shop

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Telephone, MEDIA 678

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American Antiques

PLAINVILLE, CONN.

I AM proud of the reputation that I have acquired for  
carrying only the very best. No matter when you visit  
my shop you will find furniture that is unusual, furniture  
that is extremely rare. Museums and collectors looking  
for the finest of early American furniture will do well to  
get in touch with me.

62

80 East Main Street

Telephone 380

Plainville is just one-half hour drive or trolley ride from Hartford

## ROBERTA C. NICHOLSON

I suggest your reading my advertisement on  
the last page of the

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I can furnish other things as good  
or better at the same price.



1220 Virginia Street

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NINE tenths of the business of selling antiques  
is in the buying. We pride ourselves on our  
ability to buy right. One visit will convince you that  
we sell right. Among a great variety of furniture,  
glass, hooked rugs, and the like, we invite you to  
view especially:

A very fine curly maple chest-on-chest with original  
brasses; nice mahogany grandfather clock; mahogany  
block-front bureau; some lovely china pitchers and  
historical plates.

Many New England Hooked Rugs

ELMER C. HOWE

73 Newbury Street, BOSTON, MASS.

## WARREN WESTON CREAMER

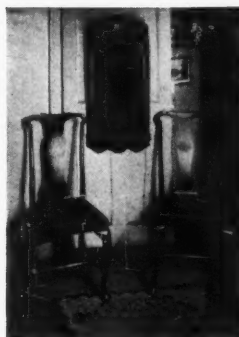
### Antiques

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Telephone 89



Just a corner of our  
shop illustrating some  
of the antiques we  
carry. Visit us. You  
will find interesting  
china, furniture,  
hooked rugs, prints,  
and small things not  
found elsewhere.

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### ANTIQUES

## The SUNRISE SHOP OFFERS FOR JANUARY

Three fine pink lustre pitchers; two cop-  
per lustre pitchers; some fine Staffordshire  
figures; American marked pewter; floor  
lamps and candlesticks; many  
fine quilts, etc.

Ada Millard Robinson

148 YORK STREET

NEW HAVEN, CONN.

One-half block from Yale's beautiful Harkness Memorial Group

Everything Guaranteed as Represented

## A LITTLE OUT OF THE WAY BUT IT PAYS TO WALK



Walk to the end of Charles Street, cross Cambridge,  
turn to the right, and you will soon find my shop.  
When you come, you will agree that it is worth  
finding.

At all times a good collection of early furniture,  
hooked rugs, choice bric-a-brac, lamps, and china.



H. STONE'S ANTIQUE SHOPPE

301-303 Cambridge Street  
BOSTON, MASSACHUSETTS

Summer Shop:  
HYANNIS, MASSACHUSETTS



Illustrated: A  
GOOD EMPIRE  
SIDEBOARD

Price \$75

Also a very fine, large,  
mahogany Chippendale  
mirror and some  
very fine Pembroke  
tables. Sheraton side-  
board and table.

JEMIMA WILKINSON ANTIQUE SHOP

DUNDEE

Florence W. Upson

NEW YORK

Everything Guaranteed as Represented





\$600 *Early American Mirror*

Some good old Georgian pieces, a painted Sheraton settee with squabs, ancient French and German mantel clocks. Some early English and American pewter.

**BIGELOW KENNARD & CO., Inc.**  
Jewelers and Silversmiths. Founded 1830 by John Bigelow  
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*38-44 North Water Street*

Opposite the Whaling Museum

NEW BEDFORD : MASSACHUSETTS

*Historical and Decorative Antiques*

**CATHERINE CHASE**

*31 Clinton Street* BROOKLYN, NEW YORK

**SPECIAL ITEMS:**

An interesting group of four silhouettes with the Peale Museum stamp: one Washington, one Franklin, two of Philadelphia ladies of the Hunt family.

Chippendale-style mahogany chest of four drawers outlined in satinwood banding, small and dainty.

Several child's size chairs, appealing in their quaintness and compact; five-slat ladder-back rocker; a true-to-type Windsor armchair; a maple Salem rocker; a pair of Victorian armchairs.

*Playthings of Long Ago*

*Everything Guaranteed as Represented*



Here are many desirable antiques for your consideration, among them:

A fan-back Windsor side chair with deep vase turnings and fine saddle seat.

A Queen Anne mahogany roundabout with crossed stretchers.

A Queen Anne cherry lowboy of a remarkable smallness.

A Queen Anne cherry drop-leaf oval table.

**THE SNUG HARBOR ANTIQUE SHOP**

MARTHA DEAN TURPISCH

425 Main Street, NEW LONDON, CONNECTICUT Tel. NEW LONDON 4540

*Everything Guaranteed as Represented*

*Inquiries Invited*

**QUITE OUT OF THE ORDINARY**

MAHOGANY secretary, small diamond lattice glass doors, claw-and-ball feet, pie-crust edge around base, carved reeded corners on top and base, willow brasses, slant-top, 30-inch writing height, four drawers below, good interior.

Adorable cherry bureau, small size, three-line inlay, tall bracket feet, twelve original crouching lion brasses, four drawers, early American, pre-Revolutionary.

Eight-inch silver resist lustre plate, perfect, all over decoration with many scrolls and flowers, scalloped edge, no checks, early example.

Pair of Chinese vases, 8½ inches tall, raised decoration of three-clawed dragon, early dynasty.

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*Greenaway Lodge, PAINTED POST, NEW YORK*

Telephone 412-J CORNING

*Everything Guaranteed as Represented*

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Is still doing business at the same old stand at Centre Sandwich, New Hampshire. It's a good place to buy your

*Early New England Furniture*  
*and*

*Hooked Rugs*

Everything packed and crated free through the months of January and February.

*Mail and Telephone Orders Promptly Filled*

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A PARTICULARLY INTERESTING SCREEN COVERED WITH ANTIQUE WALLPAPER IN TONES OF CREAM AND SIENNA.

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NORTHBORO

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MASSACHUSETTS

On Boston and New York Highway

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**LACY SANDWICH SALTS IN**

EAGLES : CHARIOT RACE : LAFAYETTE

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CUP PLATES IN SETS OF SIX TO TWELVE

CHINA : MIRRORS : CHAIRS : STANDS

JANUARY—A NEW STARTING POINT

# The COLONIAL SHOP

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*Located diagonally across from the Whaling Museum*

Shall be glad to greet you in the early days of the new year. You will find stored away in this old three-floor building much more and much greater variety than you ever expected.

BEDS	LOWESTOFT
BUREAUS	LEEDS
CHEST OF DRAWERS	BRISTOL
BEDDING CHESTS	LUSTRE
CHAIRS OF ALL KINDS	STAFFORDSHIRE
DRESSING TABLES	STIEGEL
MAHOGANY LOWBOY	SANDWICH
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DINING TABLES	STODDARD
	IRISH

PEWTER : SILVER : POTTERY : IRISH : BRASS : COPPER  
*Special prices during the winter months*

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 22-24 North Water Street  
 NEW BEDFORD, MASSACHUSETTS  
 W. W. BENNETT, Proprietor

TWIN GATEWAY  
 BUZZARDS FAY  
 MASSACHUSETTS

LET IT BE KNOWN TO ALL PEOPLE  
 THAT MY NEW YEAR'S RESOLUTION BE:

*To add a Rare Piece to my Collection  
 if I be a Collector.*

*To start a Collection if I have not one.*

*And to Assign Any Difficult Commis-  
 sion, if I be Dealer or Interior Decorator*

to

ELEANOR B. PERRY

*Early New England Antiques*

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*Only Antiques That Are Rare and of Historical Interest*

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CREAM POLISHES

(Established 1897)

Gives the right LUSTRE to your SILVER and PEWTER  
 Recommended by leading Silversmiths and guaranteed  
 not to injure the finest metal surface.

SEND { 1 pound jar SILVO silver polish  
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 FOR { Both post free east of the Mississippi.  
 Add 10 cents west of that point.

SOLSHINE MANUFACTURING COMPANY

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Mrs. Randall Crawford

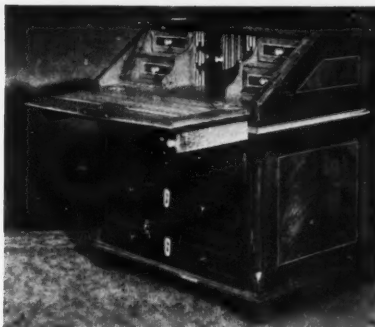


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 ANTIQUES

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CLEVELAND, OHIO

Age-old relics of all kinds from Spain, England, France, Holland, and Italy. Also every type of early American antique including some rare museum pieces.



MINIATURE DESK. 14 INCHES HIGH, IVORY PULLS  
 AND ESCUTCHEONS, TAMBOUR DOOR

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GEORGIANA MOORE : ARDEN, DELAWARE

SHEFFIELD candle-  
 sticks, marked, double  
 star; set of ten small  
 Lowestoft plates; Stearn's  
 House, Hoboken, New  
 Jersey, 7 1/4-inch plate by  
 Stubbs, proof; pair of  
 Tucker china fruit dishes;  
 nine cups and saucers,  
 proof, pink spatter with  
 bird design; three slip  
 ware plates with design,  
 proof, \$15.

Guaranteed Antiques

## FIRESIDE SEATS OTTOMANS CHAIRS

RUSH SEATS RESTORED

Visitors Welcome

STANLEY & MILLER

818 Main Street

BUFFALO, N. Y.

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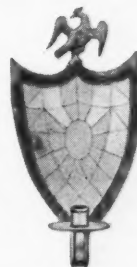
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No. 666/12—  
 Mirror Back  
 Sconce "Cru-  
 sader" Shield,  
 7 3/4" wide by  
 13 3/4" high.

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FURNITURE :: HISTORICAL FLASKS  
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Ruth Webb Lee  
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**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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UNUSUAL, UNIQUE STAFFORDSHIRE DOGS to add to collection. History must accompany description. Mrs. H. DANA WEST, Pyramid, Nevada.

CASH PAID FOR OLD MONEY. WE PAY \$2 to \$500 each for hundreds of old or odd coins. Send 10 cents for illustrated Coin Value Book, 4 x 6. Guaranteed cash prices. Get posted, you may have valuable coins. C. F. CLARKE & Co., ANTIQUES DEPARTMENT, Le Roy, New York.

STONEWARE POTTERY WITH NAMES AND incised decorations; also Pitkin's book on pottery. No. 993.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters. Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

I WILL BUY OLD PAMPHLETS, BROADSides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

PAPERWEIGHTS: A FEW IN FIRST CLASS condition, especially early Sandwich and dated ones. No. 973.

GLASS CUP PLATES: PLOW, HOUND, AMETHYST eagle, harp with star, and many other good ones. Will buy or sell. Quote price and description in first letter. T. B. McCOR, 2538 North High Street, Columbus, Ohio.

JENNY LIND BOTTLES, ANY COLOR BUT the usual aquamarine; or anything else relating to the singer. State price. No. 992.

SILVER RESIST AND SILVER LUSTRE wanted. Please give full description, size, condition, price. E. R. JACOBS, 302 Central Park West, New York City.

PRINTS AND LITHOGRAPHS BY N. CURrier and Currier & Ives and others. Highest prices. C. O. D. shipments acceptable. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

DARK AMBER OR GREEN PITCHERS, bowls, jars, etc., made at Stoddard, Keene or Connecticut factories. Blue or green three-mold decanters. Crollius and other stoneware pottery with incised names and decoration. Send description, quote price. No. 996.

WILD FLOWER GLASS IN GREEN AND blue; bellflower glass plates; star and feather plates in green and blue. Mrs. GEORGE W. DAVIS, 30 Lancaster Street, Albany, New York.

POSITION AS BUYER: ENGLAND FOR American dealer. Life experience. Excellent references. Mrs. FLOYD, 3 Westbourne Street, Sloane Square, London.

## FOR SALE

OLD MAHOGANY SIDEBBOARD, DOUBLE curved front, six legs, inlaid, history one-hundred and fifty years guaranteed, perfect condition. S. D. McCONNELL, Easton, Maryland.

GRANDFATHER CLOCK, *PATTEN & JONES* maker, Philadelphia. Will send photograph to interested parties. POE FURNITURE COMPANY, 331 East Main Street, Chattanooga, Tennessee.

QUEEN ANNE CHEST-ON-CHEST, INLAID walnut, \$750; English Pembroke oval table, \$400; rare antiques at reasonable prices. NANCY WATSON, THE TOWERS, Bronxville, New York. Telephone 0337.

EXCEPTIONAL BARGAIN: HALL CLOCK, Westminster chimes of splendid tonal quality; works of English make, over one-hundred years old, in perfect mechanical condition; chimes quarterly, half hourly, and hourly, can also be silenced; beautiful steel and brass face; case of Gothic design. MILTON HAROLD DREYFUS, 350 North Clark Street, Chicago, Illinois.

BIG REDUCTION SALE: DURING JANUARY 10 to 25% off. Large assorted stock of antiques. Write at once. CRAWFORD STUDIOS, Richmond, Indiana.

OLD INLAID HEPPLEWHITE SIDEBBOARD, 62 inches long, original brasses, \$250; a small curly maple desk, several good beds, and a maple highboy at low prices. W. J. FRENCH, 539 East Lancaster Avenue, Bryn Mawr, Pennsylvania.

CORNER CUPBOARD, CLOVER LEAF shelves, open top; curly maple chest; curly maple fall-leaf table; pair of old coach lanterns: *Washington's Reception on the Bridge at Trenton*; mahogany ottoman. COLONIAL INN, Trumansburg, New York.

PEWTER BASIN; PAIR OF AMERICAN pewter candlesticks, \$9.00; pot, \$4.00; pitcher; plates; flasks; cup plates; Empire, Victorian, Hepplewhite, and Sheraton furniture. WALKER'S ANTIQUE SHOP, 317 Scott Street, on Dixie Highway, Covington, Kentucky.

TWO EARLY AMERICAN CHIPPENDALE ladder-back chairs in excellent condition. Have been in owner's family nearly one-hundred years. No. 995.

RARE GREEN GLASS CUP PLATES; FLASKS; candlesticks; paperweights; Staffordshire; bust of Washington; silhouettes; blue china. Lists free. ANTIQUE SHOP, 8 South 18th Street, Philadelphia, Pennsylvania.

ABOUT TWO-HUNDRED STAFFORDSHIRE vases for sale. Mrs. L. M. SHELDON, Monson, Massachusetts.

FOUR MAHOGANY HEPPLEWHITE CHAIRS of unusual design, once the property of Charles Carroll Barrister, of Revolutionary fame in Annapolis, Maryland; mahogany dining room set, 8 chairs and drop-leaf table, very early Chippendale, also a lowboy, one time the property of Charles Carroll, of Carrollton, signer of the Declaration of Independence. A still life painting by Willem Kalf of Amsterdam, 31 x 39", about 1650, before Civil War in the Blake Gallery, Savannah, Georgia. D. T. HANLEY, 1331 Mount Royal Avenue, Baltimore, Maryland.

GRANDFATHER CLOCK, BRASS DIAL; RARE pottery teapot; walnut melodeon; prism lamp; Bohemian bureau set; silhouettes; *Jackson* on glass. Mrs. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

BEAUTIFUL PENCIL DRAWING, MOURNING picture, executed by E. C. Colburn, 1850; old glass; china; hooked rugs; mirrors; etc. YE OLDE RED BRICK HOUSE, Opposite the Common. West Brookfield, Massachusetts.

PAIR OF MILKY SANDWICH FLUID LAMPS, fern pattern; old Canton punch bowl, eleven inches; three-mold sapphire blue bottle; three rose-carved mahogany Penn Chairs; red, white and blue coverlet, eagle border, 1850; flasks, jewelry, lists. MABEL PERRY SMITH, Upper Chenango Street, R.F.D. 4, Binghamton, New York.

FINE DUNCAN PHYFE DROP-LEAF PED-estal table; spatter ware; shoemaker's candlestick; historical toile de Jouy; set of six unusual early American chairs, rush seats; high-back early pine settle, five feet long; small stands. RUTH GREEN, 4 Birch Avenue, Glens Falls, New York.

CONNECTICUT ANTIQUES: SIX DUNCAN Phyfe-type chairs, \$90; cupboards; Windsor armchair; prints; glassware; etc. Correspondence solicited. L. F. WARD, 626 Main Street, Williamantic, Connecticut.

TWENTY MAHOGANY, WALNUT, CHERRY bureaus, full columns, half and ogee columns, good to fine condition. \$300 for the lot. C. M. HEFFNER, 346 South Fifth Street, Reading, Pennsylvania.

ONE OX BLOOD VASE, DATE 1400, VERY rare, \$100; sperm oil lamps, \$7 each; other lamps, \$7 to \$10 each; fifty goblets, sets and odd ones, \$50; old blue plates, \$5 each; Colonial glass lantern, round, 14 x 14 inches, lamp missing, \$50; old pie plates, blue edge, \$2 each; iron latches, \$2 to \$10; crane for fireplace, \$5; brass andirons, \$20; five maple chairs, cane seats, \$25. EVERETT'S PLACE, THE BRICK HOUSE, 160 Shelburn Road, Burlington, Vermont.

OVER ONE-HUNDRED RARE STIEGEL-type and historical flasks from an old collection just acquired. Many rare and beautiful colors. Special price list of these flasks, cup plates and other antiques twenty-five cents. M. H. TOMLINSON, 18 Burchard Avenue, Hoosick Falls, New York.

SILVER LUSTRE PITCHER AND SUGAR bowl, perfect, \$50; pair of white 13-inch Staffordshire dogs, \$35; small cherry tambour desk, \$100; curly maple blanket chests, \$75; six side, one arm, X-back American Sheraton rush-seat chairs, \$200. S. O. TURNER, Upper Glen Street, Glens Falls, New York.

LARGE WALNUT DUCK-FOOT TABLE, \$200; Queen Anne mirror, 36 inches, \$175; four Chippendale chairs, \$350; pair mirror sconces, \$80; fine blanket chests, brasses, \$90; Sheraton reeded bureau, \$65; four yards blue beadwork, \$20; David Wood watch. No. 994.

SIX GOOD FLASKS, \$35; TEN RIM CHIP conventional cup plates, \$5. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.



**SOMETHING NEW AND GAY FOR COLONIAL** houses. Appliqued rugs from old patterns. Colors and sizes to order. Small, \$10; medium, \$25; large, \$40. Photographs. Mrs. FRANK M. BARNARD, 34 Warner Street, Springfield, Massachusetts.

**OF INTEREST TO COLLECTORS AND DEALERS:** Do you want to sell to antique dealers? During the last few years I have called on hundreds of antique dealers throughout Massachusetts, Rhode Island, Connecticut and part of Long Island. I should be glad to place my services and my automobile at the disposal of any one interested in selling to the antique trade. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

**ANTIQUE HOSPITAL, EXPERT REPAIRING** of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

**RECEIVING NUMEROUS SMALL COLLECTIONS** of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

**NETTED TESTERS FOR COLONIAL HIGHPOST** beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

**HANDSOME SHERATON SIDEBORD,** maple with some mahogany inlay, \$550; unusual fruitwood stretcher Pembroke slant-top desk, \$175; beautiful mahogany Sheraton dining tables, \$175; handsome four-post maple bed, \$135; English Chippendale chair, \$30. All pieces original and refinished. Paul and Virginia girandole, three pieces, \$50; inlaid shaving mirror, \$25; inlaid walnut tip-top table, \$20; other pieces. Information on request. ANNA M. MCGRAW, 34 Tompkins Street, Cortland, New York.

**ORIGINAL ASTOR SPINET, THOROUGHLY** renovated. Can be seen at KOTZIANS, 521 East 72nd Street, New York City. Mrs. H. DANA WEST, Pyramid, Nevada.

**PORTRAIT OF SAM'L GOLDSBOROUGH,** Peale; portrait of Chris Goldsborough, old letters, Quincy Adams' signature; wax relief of Dr. Benj. James, of Boston; etc. To be disposed of by present owners. A. L. K. 88 N. 19th Street, East Orange, New Jersey.

**A CHARLES SILHOUETTE AND A WILLIAM** Simpson silhouette from Mrs. Nevill Jackson's celebrated collection. Miss FANNY M. ADAMS, 68 Lombard Street, Newton, Massachusetts.

**HEPPLEWHITE INLAID CARD TABLE;** Hepplewhite bureau desk, original brass; Sheraton section end table; Chippendale drop-leaf table, grooved legs; curly maple chest; curly maple tables; curly maple chairs; odd mirrors. GEORGE SCHROEDER, Antiques, Sea Cliff, Long Island, New York.

**RARE PLAIN GATE-LEG TABLE; SET OF** eight Queen Anne chairs. Box 108, Norwich, Connecticut.

**PINK AND WHITE STAFFORDSHIRE CHINA** Especially pink cup plates and ten-inch plates. State size, pattern, name, and maker, if deep or light pink, and price. No. 966.

**SET OF SIX MAPLE EARLY SLAT-BACK** chairs with well-turned front stretcher and unusual shaped slats. C. A. ROME, 65 Crosby Road, Chestnut Hill, Massachusetts.

**FAMILY FURNITURE FROM OLD ESTATE:** large two-part Sheraton dining table, fluted legs; pine corner cupboard; fine Empire sideboard; slant-top desk; four poster beds; etc. Photographs to responsible parties. No. 997.

**TOILE DE JOUY, QUILTS, SHAWLS, AND** French Kerchiefs. WILLIAM BULGER, 10093 Kee Mar Park, Cleveland, Ohio.

**SEVERAL PIECES OF ANTIQUE MAHOGANY,** hand-carved, originally owned by Major General Continental Army, never out of possession of lineal descendants. W. O. CONWAY, 1 Madison Avenue, New York.

**CURLY MAPLE SHERATON SIDEBORD;** curly maple corner cupboard; six curly maple Sheraton chairs; curly maple tilt-top tea table; old pine drop-leaf table. Photographs sent on request. Mrs. A. C. CROSS, 1211 Chamberlain Avenue, Chattanooga, Tennessee.

**WESTERN AND SOUTHERN DEALERS.** Rose, grape, and plain carved Empire arm and side chairs, sofas, dining, card, and serving tables, bureaus, secretaries; also early mahogany, maple and pine. Prompt and reliable service. Pictures and prices. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**OIL PAINTINGS: J. M. W. TURNER, \$1000;** George Lance, \$1000; Dutch School, \$200; William Hunt watercolor, \$200; 17th century Imperial wedding robe, Ming Dynasty, perfect condition, experts claim finest Oriental needlework in America, \$800; needlepoint, \$25; coins; ivories. P. O. Box 61, Skyland, North Carolina.

**PAIR ROPE CARVED ACORN PICTURE** mirrors; large gilt acorn mirror; carved leg mahogany table; original pair maple twin beds; small three-drawer chest in pine. Lists. ROY VAIL, Warwick, N. Y.

**ANTIQUES AND ANTIQUARIAN MAGAZINES,** back numbers in volumes and certain single numbers, at reasonable prices as long as they last. R. W. JAMES, 20 Greenwood Avenue, Swampscott, Massachusetts.

**HISTORICAL BLUE STAFFORDSHIRE:** individual pieces from private collection—plates, tea sets, bowls, pitchers, salts, peppers, egg cups, cup plates, etc. Price list on application. M. H. CLARK, 317 South Burrows Street, State College, Pennsylvania.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display columns.

### CALIFORNIA

**LOS ANGELES:** YE OLDE CURIOSITY SHOPPE, Mr. and Mrs. A. N. GOLDSMITH, 4270 Beverly Boulevard.

### CONNECTICUT

\***DARIEN:** MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

**GREENWICH:** THE SPINNING WHEEL SHOP, Mr. and Mrs. DOWNING, Old Post Road and Maher Avenue.

### NEW HAVEN:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

\***THE SUNRISE SHOP,** 148 York Street.

### NEW LONDON

\***THE SNUG HARBOR ANTIQUE SHOP,** 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

**NEWTOWN:** THE BARN, Hawleyville Road.

\***PLAINVILLE:** MORRIS BERRY, 80 E. MAIN STREET.

**RIDGEFIELD:** THE NOOK, Norwalk Road.

\***THOMPSON:** LOUIS M. REAM.

**WESTPORT:** WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

### DELAWARE

\***ARDEN:** ARDEN FORGE ANTIQUE SHOP.

### ILLINOIS

\***CHICAGO:** BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

\***LORRAINE D. YERKES,** 820 Tower Court.

\***GLENCOE:** FAIR OAKS, 615 Greenleaf Avenue.

### MAINE

**BANGOR:** THE THREE GABLES, 204 Broadway.

**BREWER:** NEW ENGLAND ANTIQUE SHOP, 24 State Street.

**PORTLAND:** CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

### ROCKLAND:

\***COBB-DAVIS, INC.**

\***WALDOBORO:** WARREN WESTON CREAMER.

### MARYLAND

**BEL AIR:** BEL AIR ANTIQUE SHOP, Bond Street. General line.

\***BALTIMORE:** JOHN G. MATTHEWS, 8 East Franklin Street.

### MASSACHUSETTS

\***AUBURNDALE:** WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

### BOSTON:

\***NORMAN R. ADAMS,** 140 Charles Street.

\***THE ASHLEY STUDIOS OF OLD FABRICS,** 35 Newbury Street. Old fabrics.

\***BIGELOW, KENNARD & CO.,** 511 Washington Street.

\***BOSTON ANTIQUE SHOP,** 59 Beacon Street.

\***COATES & SON,** 122 Charles Street. Wholesale

\***EAGLE ANTIQUE SHOP,** 49 Charles Street.

\***F. J. FINNERTY,** 130 Charles Street.

\***A. L. FIRMIN,** 34 Portland Street. Reproduction of old brasses.

\***HENRY J. FITZGERALD,** 81 Charles Street.

\***GEORGE C. GEBELIN,** 79 Chestnut Street. Old silver.

\***MARTIN HEILIGMANN & SONS,** 228 Columbus Avenue. Restoring and Repairing.

\***HICKS GALLERY,** 18 Fayette Street.

\***KING HOOPER SHOP,** 73 Chestnut Street.

\***E. C. HOWE,** 73 Newbury Street.

\***INDUSTRIAL ART SHOP,** 64 Charles Street.

\***JORDAN MARSH CO.,** Washington Street.

\***LOUIS JOSEPH,** 381 Boylston Street.

\***ANGELO LUALDI, INC.,** 11-13 Newbury Street.

\***WILLIAM K. MACKEY CO.,** 7 Bosworth Street.

Auctioneers and Appraisers.

\***GEORGE McMAHON,** 33 Charles Street.

\***NEW ENGLAND SALES ASSOCIATION, INC.,** 222

State Street. Hooked rugs.

\***OLD ENGLISH GALLERIES,** 86 and 88 Chestnut

Street.

\***Ox BOW ANTIQUE SHOP,** 88 Charles Street.

\***H. RUBIN,** 126 Charles Street.

\***I. SACK,** 85 Charles Street.

\***A. SCHMIDT & SON,** 587 Boylston Street. Old

and reproduction silver.

\***SHAY ANTIQUES, INC.,** 181 Charles Street.

\***SHREVE, CRUMP & LOW,** 147 Tremont Street.

\***SPINNING WHEEL ANTIQUE SHOP,** 35 Fayette

Street.

\***H. STONE'S ANTIQUE SHOP,** 301 Cambridge Street.

\***S. TISHLER,** 80 Charles Street.

\***ROBERT C. VOSE GALLERIES,** 559 Boylston Street

\***YACOBAN BROTHERS,** 280 Dartmouth Street

Hooked rugs.

\***YE OLDE HOUSE,** 28 Fayette Street.

\***BROOKLINE:** H. SACKS & SONS, 62-64 Harvard

Street.

**\*BUZZARDS BAY:**

\*W. W. BENNETT, Twin Gateway.

**CAMBRIDGE:**

\*THE BULLSEYE SHOP, 54 Church Street.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAVES.

\*CONCORD: THE CHEST, Lexington Road.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*DUXBURY: JOHN ALDEN HOUSE.

FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.

\*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

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JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

MALDEN: LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, 27 Appleton Street.

\*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

\*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

\*MATTAPOISETT: S. ELIZABETH YORK.

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\*MRS. CLARK'S SHOP, 38 North Water Street.

\*THE COLONIAL SHOP, 22-24 North Water Street.

\*NORTHBORO: G. L. TILDEN, State Road.

\*ORLEANS: THE SAMPLER, Monument Road.

**PITTSFIELD:**

\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

**SOUTH SUDBURY:**

\*FULLER & CRANSTON, Old Boston Post Road.

\*SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street. General line.

\*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

\*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

**MISSOURI**

\*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

**NEBRASKA**

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

**NEW HAMPSHIRE**

\*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

\*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

**KEENE:**

COURT STREET ANTIQUE SHOP, 145 Court Street.

KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

\*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSLAER.

**NEW JERSEY**

\*CAMDEN: CAMDEN ANTIQUE SHOP, 1286 Liberty Street.

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

**FLEMINGTON:**

\*COLONIAL SHOP, WALTER F. LARKIN, 205 Main Street.

**FREEHOLD:**

\*THE HOUSE WITH THE BRICK WALL.

THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.

**HADDONFIELD:**

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\*HARRINGTON PARK: A. L. CURTIS.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

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\*THE PEKING PAILOU, 147 Watchung Avenue.

\*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway Street.

**PLAINFIELD:**

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\*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

\*RIDGEWOOD: MRS. ELEANOR PERRY, 292 Monroe Street.

SHORT HILLS: THE WHALER, Hobart Avenue.

**SUMMIT:**

\*THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.

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**TRENTON:**

\*SCHUYLER JACKSON, 356 West State Street.

\*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.

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\*AGNES T. SULLIVAN, 24 Steel Street.

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\*CATHERINE CHASE, 31 Clinton Street.

\*HARRY MARK, 749 Fulton Street.

CHARLES SOMMERLAD, 94-96 Orange Street.

**BUFFALO:**

\*HALL ANTIQUE STUDIO, 396 Delaware Avenue.

\*STANLEY & MILLER, 818 Main Street.

\*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

\*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.

GENEVA: THE KANADASAGA, 485 South Main Street.

HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.

\*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

\*JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.

LE ROY: CATHARINE MURDOCK, 3 Main Street.

\*MARCELLUS: MARTHA JANE'S.

\*NEW ROCHELLE: DOROTHY O. SCHUBART, Inc., 651 Main Street.

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\*O'HANA AND DE CORDOVA, Inc., 11 Water Street. Wholesale.

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*The sale will be conducted under the code of ethics  
prescribed by The Antique and Decorative Arts  
League, insuring full protection to both buyer  
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## A Chippendale Chair

This gracious chair shows Chippendale carving at its height. Note the eagle heads carved on the arms, the beautiful lines of carving outlining the seat, the decorations on the knees of the legs. Notice, too, the exquisite curve of the leg as it tapers into the dragon's claw and pearl.

Not only is this chair a beautiful piece of furniture, but it is ample and comfortable, a chair to be used as well as admired. The seat is thirty-one inches wide and twenty inches deep. The back is forty-two inches high.

Come to our third floor to see our other English antiques and our American and Continental pieces. You may not wish to buy at this time, but we are confident that you will be repaid for your time through your enjoyment of the lovely things we have found for your approval.

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